

MACMILLAN'S  
TEACHING IN PRACTICE  
FOR SENIORS

VOLUME ONE





# MACMILLAN'S TEACHING IN PRACTICE FOR SENIORS

AN ENCYCLOPAEDIA OF MODERN METHODS  
OF TEACHING IN THE SENIOR SCHOOL  
WRITTEN BY RECOGNISED AUTHORITIES  
IN EDUCATION AND

EDITED BY

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*Teaching in Practice for Infant Schools*, etc.

*In Eight Volumes, with a Portfolio  
of 150 Class Pictures*

VOLUME ONE



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## PLAN AND SCOPE OF THE WORK

THE Senior School, with its children of many grades of ability and its freedom from compulsion of external examinations, presents unusually wide opportunities for extending the field of child education in its widest sense and for the definite forging of the link between school and adult life.

Realising the difficulties to be overcome in extracting the utmost benefit from the modern outlook, this Encyclopaedia has been prepared to assist the teacher to cope with the many problems confronting him and the greatly enlarged scope of his work. It presents, accordingly, in detailed abundance and from modern authoritative sources, not only the principal subjects of the curriculum but also a wide range of activities suitable to children on the fringe of their first experiences as wage earners.

The specialist teacher, who in most cases must assume some responsibility for the incidental teaching of subjects auxiliary to his own and who feels obliged to keep himself well informed on the many other subjects of the curriculum, especially such as are included in the school's main projects, will not need to look further afield for his requirements than this Encyclopaedia. The non-specialist teacher will here find every subject with which he is likely to deal treated so fully and generously by experts as to give him complete confidence in handling his class with authority and vision. In addition, the Encyclopaedia contains many articles concerned with the teacher's personal needs and interests such as will afford a guide to the requirements of his pupils, who so soon will become practically dependent upon themselves for the further advancement of their education.

The Encyclopaedia consists of eight volumes which have been planned with a view to practical convenience in their use. Each of the first seven volumes deals with correlated subjects, so that only the minimum amount of reference from volume to volume is necessary during the study of any particular subject. The general contents of the volumes is listed below. It will be observed that the eighth is an Omnibus Volume. Each volume contains an Index to the articles included in it.

A further attraction of the Encyclopaedia is a Portfolio of 150 Class Pictures specially prepared for this work, and supplied with a frame so that they may be easily exhibited. The Class Pictures are illustrative of the text, and of these fifty-four are in full and beautiful colour. Many of these pictures will be found of the greatest value in the education of the Backward Child.

With regard to the main subjects of the school curriculum, the matter for each covers a full three years' course of work. A suggested syllabus has been drawn up for each course but only with the intention of assisting the teacher in formulating his own scheme from the wealth of material at his disposal. Complete lessons have been set out as aids in presenting subjects from new aspects and they are often supplemented by detailed information with notes, teaching hints, questions and exercises. Illustrations and diagrams of practical use to the teacher have been freely introduced.

Recognising that the Backward Child is the particular care of the Senior School and that the whole course of his future life may be dependent upon the treatment he meets in his last three years at school, a special article has been included on his behalf and, wherever practical, his needs have been specially remembered.

Each section of work presents relevant articles dealing with school activities. For instance, *School Drama*, *Speech Education* (including *The Development of Speech* and *The*

## PLAN AND SCOPE OF THE WORK

*Artistic Side of Speech*), *Speeches for Notable Occasions* containing a number of specimen speeches addressed to pupils in Senior Schools, *Biographies* of authors, poets and orators enrich the English section.

*Sketching Out of Doors*, *Picture Making with a Camera* and *Beauty in the Home*, a delightful series of talks abundantly illustrated in the text and by twenty-four Class Pictures in the Portfolio, are included under *Art and Craft*.

The teacher of *Science* with full equipment will find complete courses of work on modern lines; the teacher with little equipment will be stimulated by the articles on *A Telephone Project*, *Repairs in the Home*, *Electricity in the Home* and *How It Works*. Head Teachers particularly will be intrigued by the specimen Time-tables from different types of Senior Schools.

The Omnibus Volume VIII. also contains many articles of particular value in considering the problem of spending leisure and of linking school with life at home: *Getting a First Job*, *Dogs in the Home*, *The Family Cat*, *Backyard Poultry Keeping*, *The Leavers' Class and Vocational Guidance*, etc.

Teachers themselves will find interest and assistance from such articles as *First Aid*, *Home Nursing*, *Gardening for the School and Home*, *Holidays in Europe*, *The School Camp and London Journey*, *School Clubs and Societies*, *The House and Team System*, *Common Law for the Home and School* and many more.

The principal *Contents* of the Eight Volumes are here set out; a complete list of *Contents* is included at the beginning of each volume.

**VOLUME I.**—The Teaching of English Literature and Composition in the Senior School; Some Notable Authors; The Teaching of Poetry illustrated by some forty poems by modern poets; Some Notable Poets; Speech Education; Senior School Drama; Speeches for Notable Occasions; Some Notable Orators.

**VOLUME II.**—Biology; Science Teaching in the Senior School; Domestic Science; Health Education; First Aid; Home Nursing; Electricity in the Home.

**VOLUME III.**—*Art and Craft in the Senior School*:—The Teaching of Woodwork; Sketching Out of Doors; The Making of Presents in Needlework; The Teaching of Book Crafts in the Senior School; Drawing Practice.

**VOLUME IV.**—*Art and Craft in the Senior School (continued)*:—Gardening for the School and Home; A Three Years' Course of Needlework; The Mothercraft Course of Needlework; Handicraft in Science; Repairs in the Home; The Foundations of Drawing.

**VOLUME V.**—*Art and Craft in the Senior School (continued)*:—The Teaching of Drawing in the Senior School; Beauty in the Home; Decorative Metalwork; Engineering Metalwork; Picture Making with a Camera; Weaving.

**VOLUME VI.**—The Teaching of Music; The Story of Music; Some Famous Musicians; A Three Years' Course of Geography; Holidays in Europe.

**VOLUME VII.**—The Teaching of British History; The History of British Costume; Ancient History and Helps to Bible Teaching; Common Law for the Home and School; The Teaching of Civics in the Senior School; Notes on the History of Ancient Greece, Ancient Rome, China, Japan and India.

**VOLUME VIII.**—Time-tables; The Teaching of Mathematics; The Treatment of the Backward Child; The Leavers' Class and Vocational Guidance; Getting a First Job; School Clubs and Societies; The House and Team System; The School Camp and London Journey; The Care of Pets—Dogs in the Home, The Family Cat, Backyard Poultry Keeping.

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This is a series of plates useful in connection with the article on *Speeches for Notable Occasions*.

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**THE TEACHING OF ENGLISH  
LITERATURE AND COMPOSITION**



*From the picture by Velasquez in the Prado Museum, Madrid.]*

*[Photo : W. F. Mansell.]*

**AESOP**

# GENERAL INTRODUCTION TO THE THREE YEARS' COURSE

**English as a unity.**—The purpose of English teaching in the primary school is to ensure that the child shall learn to speak with fluency and good articulation, shall acquire the skill to read and understand English prose and verse suited to his age, and shall be able to express in writing his ideas on simple and familiar subjects. These are fundamentals which hold good throughout the whole of school life, and it is essential that when the child arrives at the senior school, the unity and continuity of the subject shall be preserved. There is no real break at the age of eleven. Therefore no sudden change of method is necessary, but the teacher of English in the senior school is faced with peculiar difficulties, many of which call for a new angle of approach.

The three main requirements are:—training in speech; training in reading, and training in writing. One of the most difficult problems of the senior school is to adapt them to the needs of backward children, who may seem to respond with little enthusiasm to ordinary methods.

**Oral English.**—The basic principles of the training in speech and oral English generally, in the senior school, are clearly defined in the Hadow Report, issued by the Board of Education. Here it is emphasised that clear and correct speech should be one of the chief aims of the course. The teacher should set the example of using good English and provide frequent occasions for natural conversation between himself and individual pupils. Debates and brief lectures by pupils, followed by class discussion, are suggested as effective means of practising oral speech.

The vexed question of "standard English" demands on the part of the teacher a balanced attitude to the varying factors of accent and

dialect. The general aim should be an effortless voice production, clear and natural utterance, and, as far as possible, musical vowels. It is not desirable that the children should learn to speak one language at home and another at school, but rather that their own natural speech should be mellowed and purified. The guiding factor is the language of the teacher himself, for correct speaking can only be assimilated, not learned by rule of thumb.

There is little doubt that one of the greatest handicaps to be overcome by the teacher who is attempting to obtain spontaneous, clear, consecutive speech from his pupils is their lack of responsiveness due to lack of confidence. If the relationship between teacher and child is satisfactory, there is no lack of confidence in the teacher. The chief stumbling block is the child's lack of faith in himself, and nothing can be achieved until this is overcome. It is a psychological condition that is met at times by every teacher of senior school pupils, and it needs careful handling if sound results are to be obtained. A practical method of dealing with this problem is discussed in the section on lecturettes. Once the child begins to feel confidence in himself, the condition will be reflected in all lessons where there is oral answering of questions or opportunities for narration by the child.

The practice of reading aloud to the class is one of great importance and one which should not be neglected. The passage should first be prepared by the teacher, and the performance should be his highest attainment in pronunciation, intonation and phrasing. Such a reading may be followed by oral work by the class. Leading questions which draw out the main features of the story should be put to the children, thereby stimulating their interest and observation.

Finally, certain members of the class may be asked to retell the story in parts, each child taking up the thread of the tale where the last speaker finished. The teacher, in his reading, has given to the children a high standard of speech, and they should be expected to make genuine attempts to reach a similar standard, though it is inadvisable to interrupt a child's answer to correct his pronunciation; a useful practice is to pick out words which give special difficulty during the lesson and to spend a few minutes in linguistic drill based on this list.

Occasionally the children might be given opportunities to read aloud to their fellows, not only as speech practice, but also with the definite intention to provide interest and pleasure. The passage should be studied beforehand, and, if necessary, places where there should be a dramatic pause or emphasis could be marked on the text. It is impossible to read well unless there is understanding. Apart from all these general examples of training in correct speech and oral expression, there might be exercises for practising various vowel sounds; this, if skilfully handled, provides a most interesting source of study.

**Reading.**—The senior school deals with children who can read well, who can read moderately well, who can read a little, and even with non-readers, so that the most urgent problem is to find graded reading matter of suitable standard for all these types. Every effort should be made to ensure that the poorest readers are given plentiful practice and opportunities to improve their reading technique, for the power to read with understanding brings the world's accumulated knowledge within reach, and expands an otherwise cramped and confined life. Man's recorded experience may be a guide to our own method of living. The child who leaves the school unable to read is defeated right from the beginning of his business and social life, and no effort should be spared to remove so tragic a handicap as inability to read with understanding.

Therefore the reading material in the senior school may vary in type from the simplest of infant readers to quite advanced classics, and in addition a grouping system within each class is highly desirable. One cannot be too sure that the standard of word difficulty is not, in many instances, more important than the literary value of the material, though when selecting books for the children who have fully mastered the technique of reading this should have first consideration, together with its suitability to the age of the child.

In 'A' classes all the books selected will possibly be of a similar standard, but in 'B' and 'C' classes it may be desirable to have three or four reading groups. Each group will consist of children who have reached approximately the same standard of reading ability, and the group readers selected for them will vary in proportion. This method has the further advantage that instead of the class possessing three or four dozen copies of one book, there is a small set of several different books, so that a wider variety of material is available. The names of children in each group are listed in a prominent place in the classroom, and improving readers are regularly transferred to a higher group, thus providing an impetus in addition to the natural desire to read well.

The teacher transfers his interest from one group to another during the reading lesson, and should certainly arrange to supervise the reading aloud of the most backward children, who need daily practice, from simple books. Apart from these children, the majority of the reading will be silent, and to ensure that it is purposeful there must be some form of testing. Every child will then know before he begins his silent study of a passage, whether it be a page or a chapter, that he will be questioned upon it and will have to offer either oral or written answers. Examples of passages which might form part of a group reading, together with suggested testing matter, appear in a later section.

**Private reading and school libraries.**—Previous comments on the types of books and methods of using them are amplified in the Hadow Report. It is here pointed out that, while the children's private reading for pleasure should cover a wide field, reading in school should be concentrated in so far as it bears on their work. All children should be conversant with the use of an index, and older pupils should be trained to use books of reference.

The Report goes on to emphasise the importance of a general school library which includes books of reference, in addition to class libraries.

The latest edition of the *Handbook of Suggestions for Teachers* comments on the topic. It draws attention to the lack of space and facilities for a library in many schools, and gives a list of suitable works and books of reference which should be included. Hints on the management of a library are also given.

**Public libraries.**—In areas where a local public or travelling library exists, it is highly desirable that children should be encouraged to join. Some libraries publish lists of juvenile books, copies of which lists are available for the schools. There might also be posted up in the classrooms lists under subject headings of any books in the local libraries which bear on the school's work. Children should also be encouraged to use the libraries for purposes of reference and private study. These methods are not only of assistance in the school work in English, but also introduce the children to facilities which they may use for life.

**The choice of prose.**—Children cannot appreciate literature unless they have an interest in the subject and can understand the language of the author. Therefore, the books chosen should deal, chiefly, with human action and with motives that can easily be understood, and should have a predominating story element. In the more advanced classes books of travel and exploration, and some

carefully selected biographies and essays, may also be read. At the same time it must be remembered that the appeal to the imagination is strong in most children, and that the blending of fancy with reality provides ideal literature for children. The interest of the children in any prose taken must rest upon a due measure of understanding rather than upon a superficial fascination, and it must be much more than a mere reflection of the teacher's interest.

The teacher of English in the senior school is fortunate in the fact that, because of the varying ages and attainments of the children, he can range over the whole realm of literature in his search for suitable material, whether he intends to deal with a whole book or merely a chapter or a few passages from it. In addition to the well-known and much used classics, modern books of literary extracts provide an interesting and varied survey of modern literature. A modern series, *Readings from English*, published by Messrs. Macmillan, gives an indication of the wide scope in literature available in modern conditions.

**Intensive study.**—The *Handbook of Suggestions for Teachers* issued by the Board of Education sets out in detail the lines on which to teach language from the study of a passage of prose. The teacher selects a particular passage which the children study exhaustively from every angle. In addition to this comprehensive exercise, various linguistic exercises on portions of text should be given constantly.

**Written English.**—The most important part of written English is composition, which should be regarded as a means of eliciting the child's knowledge and experience in varied subjects rather than as a subject in itself. It offers to the child a golden opportunity for self-expression, and the extension of his interests and knowledge is a valuable aid to the acquisition of clear and fluent expression. The subject of an entire lesson or of a whole book is too wide

in scope for a single composition exercise, and in the senior school the answering of definite questions is usually more productive of a satisfactory result; most of the written English should be based upon his reading and literature study. When an extract is dealt with in the literature lesson the child is unconsciously gathering ideas from different points of view and, if the lesson has been adequately prepared and developed, these ideas become cogent and co-ordinated, and the child needs little external stimulus before he is capable of expressing, and willing to express, those ideas in writing. It is fortunate for the child that the old method of preparing for the year thirty or forty topics, quite unrelated to any other aspect of English, has now almost completely disappeared, for under that method the majority of the children had few ideas and little interest in the topic, and composition became a dreary and unpleasant imposed task, whereas by basing the written work on the child's own acquired knowledge and ideas, he proceeds confidently and even spontaneously to the natural urge for expression. The fact that the expression may be crude and lacking in technique offers to the teacher definite material upon which to base corrective exercises.

It has previously been pointed out that written composition can also provide, with the more intelligent children, a means of testing the quality of silent reading, and details of a suggested method appear later. Descriptions provide useful topics for written exercises and the children's own experiences offer a wide field in this branch of the subject. It should be clearly understood by the children that the principal aim is to present a true word picture in such a way that the reader receives a clear and detailed impression of the subject described. Therefore that subject must be within the child's own experience, something that he himself has done, seen, heard, or studied, and it gives the teacher the opportunity to ensure that the child's mind is well stocked with good

descriptive words and phrases, and that he gets practice in orderly arrangement and selection of essentials. Imaginative compositions offer another type of written work, and one which will be appreciated as an occasional exercise by children of bright intellect. It is again necessary, however, that the children should have some foundation of knowledge and ideas, otherwise their efforts will be feeble and ineffective. For this reason the most successful types are usually imaginary experiences based on knowledge already gleaned from English, history, geography or science, and the completion of incomplete incidents.

The writing of conversations provides an interesting exercise. They should be between two, and not more than three, people. The exercise should be in the form of direct speech and the speakers might be persons known to the child or characters he has studied in literature or history. A suggested type of conversation exercise appears in the first year's course. This type of work might easily develop, with careful handling, into the writing of playlets by the children, and for this reason it is unlimited in scope. Letter writing is an important branch of written English in the senior school and one which has a very practical aim, for the ability to write an attractive letter is a useful asset in social and business life. Such letters should be on topics which the children can understand or which are within their personal experience and needs, and the arrangement of headings, salutations and endings should receive careful study.

There is no limit to the variety of exercises in written English that can be devised by the alert teacher. Pen portraits, character studies, paragraphs for newspapers on topics of local interest, the writing of testimonials, descriptions of home, school, classroom and fellow scholars, autobiographies and diaries, magazine articles, minutes of school society meetings and many others will produce a lively interest and increasing facility, confidence and sureness of touch that will raise written composition to a high level of success.

**Grammar and spelling.**—Some instruction in the elements of grammar is an essential part of the course, and it should be based upon literature study and composition, rather than upon specially constructed exercises. The teacher's great difficulty is the widely varying attainments of the children. To some, a lesson on the noun, for instance, would be of little interest for it would be going over old ground. Yet to others in the same class it might be much ahead of their capabilities. It is impossible to assume a certain standard of knowledge, which a section of the class may not have attained. Therefore the work should be based upon the literary extracts taken, for this is a practical and realistic approach and there will be enough variation of difficulty to provide ample practice for the more intelligent children without discouraging the others.

In order to secure systematic results, a course should be arranged to suit the needs of the children in the individual school. The following might be considered the minimum of such a scheme:—sentence construction—punctuation, conjunctions, question marks, emphasis, apostrophe, simple and complex sentences; direct and indirect speech; exercises on grammatical terms—nouns, adjectives, adverbs, pronouns, prepositions, adjectival and adverbial phrases; the paragraph.

Spelling has always been a vexed question and one which provides particular difficulty when a teacher is dealing with backward children. In a school's course there might appear an ordered list of sections in word study for special attention, for example, words with similar pronunciation and different spelling, words frequently misspelt, the adding of terminations, difficult pronunciations, synonyms and antonyms, gender, vocabulary tests. Comments on spelling are made in the *Handbook of Suggestions for Teachers* and in *The Teaching of English in England*. The former advocates the value of the child's verifying his own spelling and revising his composition for

careless mistakes. The latter points out the assistance given to spelling by wider reading.

**Lecturettes.**—If the teacher has a clear understanding of the aims of oral English lessons in the senior school, as outlined in a preceding section, and can offer to the children the necessary opportunities, lecturettes provide excellent practice in coherent and well-planned speech in lessons that are thoroughly enjoyed by both bright and backward children. They provide, also, a stimulating and interesting method of encouraging confidence and fluency in speech and in the development of personality.

One method is to tell the class that each week three or four children will be expected to give a short talk on some subject with which they are familiar and in which they are interested. The subject is to be entirely of the children's choice, and no subject will be barred. At first, volunteers will be accepted, as they will presumably be the more confident children who will be able to set an example in method to the others. A list of the lecturettes, with the date on which they are to be given, is put up in the classroom, so that the pupils know how long they have to prepare their material. This they can obtain from their own experience, from friends and relations, and from reference books. The teacher should be willing to offer further interesting matter that might be brought in, and to help the lecturers with the arrangement of their talk. It is often found that in a talk on a material object the children tackle the talk more confidently if they are told to base their lecturette on the following points:—what it is; how it is made; what it does; how it does it; and its purpose. These five headings, if dealt with in that order, will ensure a certain amount of clarity and continuity in dealing with the topic.

In a lecturette where the time factor is important, such as the life story of an animal or a day in the life of a type of worker or a description of a holiday, the child should be advised to split the talk into

three definite sections: the beginning of the life or day, the transitional period, and the finish of it. In dealing with a general topic such as farming or cycling, he would be well advised, at this early stage, to concentrate upon one or two interesting features. This previous sectioning of a lecturette is of great help to children, for it acts as pegs upon which they can fasten their information, and also gives to it some semblance of order and system, preventing the vague rambling from topic to topic which makes the speaker lose confidence in his own ability and which eradicates the sympathy and interest of the audience.

On the use of illustrations, there are two principal methods. It is sometimes suggested that all drawings for a lecturette should be prepared beforehand, so that the speaker can give adequate thought to the main points he wishes to explain and can show them clearly, in which case the child would be provided some time before the lecturette with large sheets of paper or allowed the use of a blackboard. Alternatively, the speaker may be required to draw quick blackboard sketches to illustrate points which arise during the talk. It would probably be as well to allow each speaker to select his own method, especially as certain types of lecturettes cannot be illustrated adequately at all. When children draw on a blackboard they tend to produce minute sketches which can hardly be seen, and it seems desirable that previous practice and encouragement should be given in the production of bold, firm chalk drawings when the speaker is to draw on the blackboard during the talk.

The following notes, together with blackboard sketches, would be useful for a lecturette by country children on beaks of birds.

#### NOTES FOR A LECTURETTE

**Beaks of Birds.**—Birds use their beaks for many different purposes, and their beaks are as valuable to them as our hands are

to us. They are used as a weapon of defence and attack, and by a stab or peck of the beak, birds can obtain their food. Materials for the nest are gathered by means of the beak, which is also used to weave it together. In the case of the tailor bird the beak is used to sew leaves together.

Birds have their beaks adapted for their own special needs.

1. The *house sparrow* is chiefly a seed-eating bird, although it does eat insects and any scraps of meat that it finds. Its beak is short and hard for crushing seeds.

2. The *swallow*, like most insect-eating birds, has a beak that is thin and soft.

3. The *sparrow hawk* is a bird of prey, and its beak is strong and curved for killing and tearing the flesh of its victim.

4. The *woodpecker's* beak is strong and pointed for tapping on tree trunks and boring holes in the bark. Inside it has a long flexible tongue which scoops out the insects hidden under the bark.

5. The *crossbill* is so named because the upper and lower parts of its bill cross each other. The twisted beak helps it to break open fir cones.

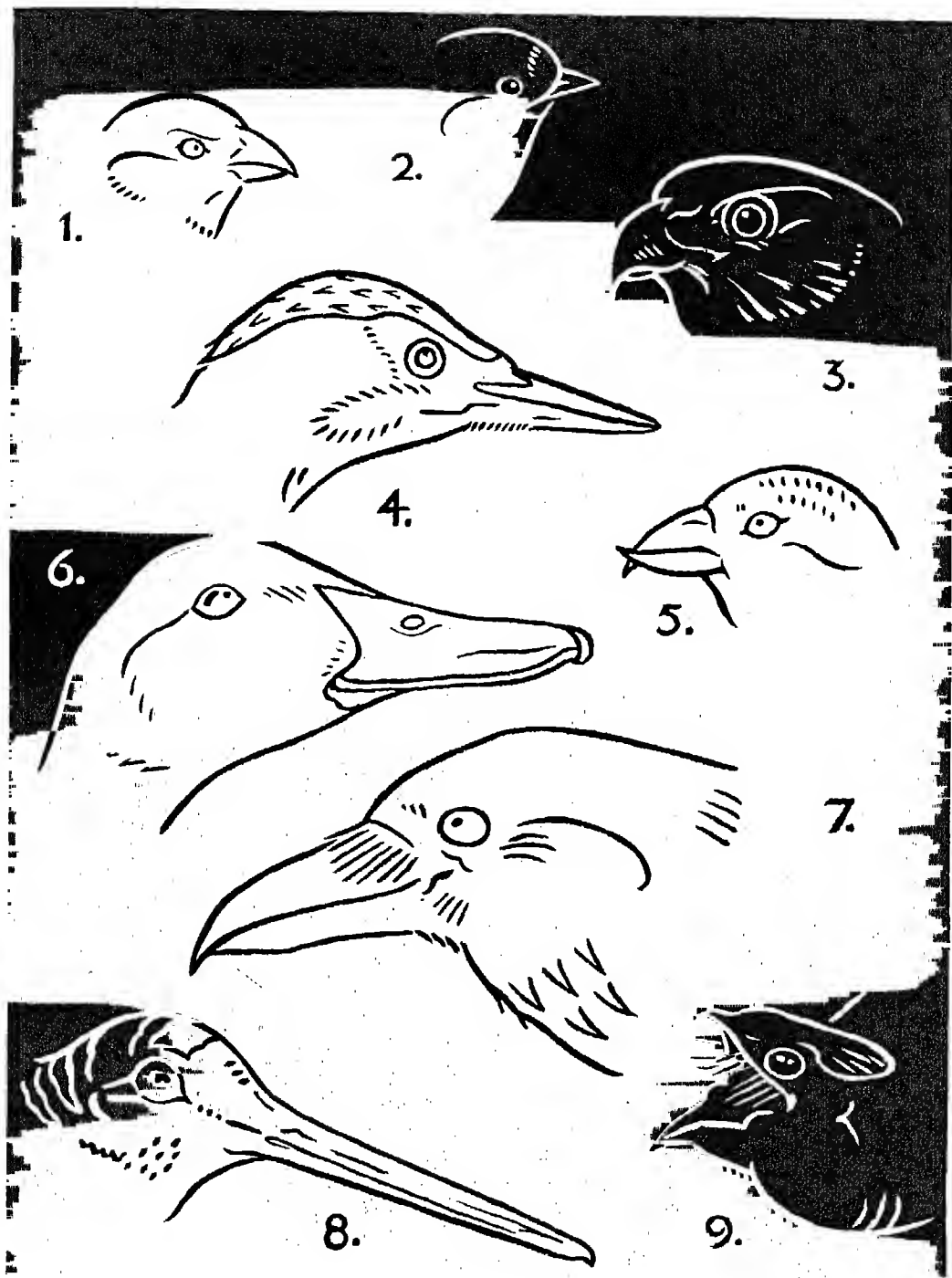
6. Along the edges of a *duck's* bill are holes which serve as a strainer. As the duck swims along it takes in gulps of water and mud. The water filters through the holes, and any creatures that may have been floating in it are left in the duck's bill.

7. The *crow* has a strong pointed beak for digging into the ground in search of worms.

8. The *woodcock* has a very long beak so that it can probe deep into the mud for worms.

9. The *nightjar* has a thickly set beak. Its mouth is large, something like a frog's.





# BEAKS OF BIRDS

- |                  |            |                 |               |
|------------------|------------|-----------------|---------------|
| 1. HOUSE SPARROW | 2. SWALLOW | 3. SPARROW HAWK | 4. WOODPECKER |
| 5. CROSSBILL     | 6. DUCK    | 7. CROW         | 8. WOODCOCK   |
|                  |            |                 | 9. NIGHTJAR   |

At night it catches insects as it flies through the air with its mouth wide open. Round the mouth is a fringe of hairs which prevent the insects from escaping.

**Lecturettes (continued).**—It cannot be stated too frequently that the primary object of lecturettes is to encourage the child to talk freely and with confidence. Therefore he must be a volunteer willing to undertake the work of explaining to his fellow pupils something with which he is familiar. If a subject is imposed upon him he will not talk freely or confidently for he may have neither interest in, nor knowledge of, the topic. If the atmosphere of willingness and spontaneous interest is maintained, the example set by the first few volunteers will rouse the lethargic from their apathy, and they will begin to feel that they, too, know something about a subject which may interest their fellows, and from then it is but a step until they offer a subject for a lecturette.

The following lists of lecturette subjects are taken from two classroom notice boards in a senior school. Second year 'A' children: On the fish pontoons; a thermometer; a skeleton; measuring wind pressure; ships through the ages; why a ball bounces; a modern car; fishing tackle; life on a barge; pearl diving; Cheddar Caves; repairing a broken window; Robert Clive; submarines; an electric horn; magnets; camping; foods; cycles and cycling; escaping from the deep sea; glass making; the telephone and its use. Second year 'C' children: Life story of a piece of wood; pigeons; a day in the life of a bus driver; racing cars; nightingales; meat; characters on a racecourse; cycling; gardening; foxhunting; coconut shies; hot water boilers; capturing tigers; my dog Jack; railway rolling stock; down a coal mine; a slaughter-house; horses.

In these varied topics the influence of parental occupations and of private reading can be seen. Each child regards himself as the school's expert on his particular subject, and during the following terms of his

school career he is encouraged to extend his knowledge by questioning adults, by private reading and by the use of reference books in the school and in the public libraries. Some of the subjects do not deal with inspiring topics, but no suggestion of alteration is made until facility in dealing with the topic is required. As soon as this is obtained, the teacher suggests that little more can be added to the available stock of information and that the class or the school would benefit if a new subject for exploration could be found. The two last topics in the 'C' class list are discussed in the section dealing with English and the backward child.

Lecturettes vary in length from three to fifteen minutes, though occasionally a child with a wide knowledge of the topic may talk and sketch for twenty minutes or more. At the end of the lecturette the speaker asks for questions, and if there are any with which he cannot deal he makes a written note of the point on which he must extend his own knowledge, as shown above. This method ensures flexibility of mind and an ever increasing scope in the subject of the talk. When there are no more questions, criticisms are invited from the audience and, if the atmosphere is pleasant and friendly, the speaker accepts the criticisms as being for his own benefit and for the help of future speakers. The matter is rarely criticised, unless there is another "expert" in the class. It is usually the speaker's methods which are called into account: for example, he does not speak clearly enough, he talks when facing the blackboard, he looks at and talks to only one child instead of to the whole class, he draws something but forgets to explain it, his drawings are too small for the class to see, he does not explain things clearly enough, and so on. However, when all the questions and criticisms are finished, he should receive a short hand-clap of applause from the children and a word of commendation from the teacher. It should be pointed out to the class that models or pets always

add interest to a lecturette. The loosing of a pair of pigeons through a classroom window is a fine culmination to a talk on their habits.

**Lecturettes and Class Pictures.**—Many of the Class Pictures in the portfolio will be found very helpful to children in preparing their notes for lecturettes. The following is an example:

# NOTES FOR A LECTURETTE

**Story of Lighting.**—It has been said that "Man is scarcely man till he is in possession of fire." Over the whole earth no tribe of people without fire has been found, but in very early times its coming was a source of mystery and caused many curious beliefs, the story of Prometheus stealing fire from the gods being perhaps the



STORY OF LIGHTING

(Class Picture No. 68 in the portfolio.)

best known. So many were the benefits of fire that instead of keeping a fire always burning or carrying it from place to place, man discovered how to make it for himself, after noticing, perhaps, an accidental fire caused by a heavy stone striking rock containing iron, or by dead branches of a tree rubbing together in the wind.

1. This shows a method of making fire by *friction*. In skilled hands fire is produced in a few seconds, and although it has been seen often amongst natives in Africa, both Americas and Australia, rotating a stick is too laborious for the white man.

2. From fire making, the *lamp* was a great step forward as it helped to lessen the fear of darkness. Lamps dating as far back as 2000 B.C. have been found in Palestine. This one, with a spout in which the wick burned, a hole for the oil and a handle, was very common in Mediterranean countries in the fourth century B.C. Sometimes they were modelled, generally from clay and bronze, in fantastic shapes of gladiators or of animals, or in a design taken from a legend.

3. Producing light by percussion was not important until steel came into use. The *tinder box* with its flint and steel was very common until the nineteenth century, when sulphur matches were introduced. From rushlights, the tallow candle was a short step. These were usually made at home by repeatedly dipping a wick of flax in melted fat and cooling, until the right thickness was obtained. In Paris in the thirteenth century there was a guild of travelling candlemakers.

4. *Flambeaux* are usually associated with the draughty passages in castles, but here they are used for lighting the entrance to a house in the days when street lighting was unknown. The iron cup contained pitch-smeared rope.

5. *Cressets*, used by street watchmen on their rounds, also contained pitch-smeared rope. They were sometimes fixed, serving

as street lamps, whilst at other times they held beacon fires.

6. The *link boy* was a familiar sight in the eighteenth century as he showed the way for the chairmen with his link or torch. Extinguishers for these torches can still be seen on many of the old City houses. Sometimes he was not always to be trusted as the following verse shows:—

Though thou art tempted by the Link-  
man's Call  
Yet trust him not along the Lonely Wall;  
In the Midway he'll quench the flaming  
brand,  
And share the booty with the pilfering  
Band.

7. The *old watchman* who was supposed to guard the streets of London at night marks the last stage before modern lighting appliances came into use. He carried a lantern and a staff, and every hour walked his beat crying the time and the state of the weather: "One o'clock and a frosty morning!"

**English and the backward child.**—The teaching of oral language must be emphasised in the case of backward children, for they usually have less practice out of school than the normal children, and, because of their inefficiency in reading and writing, they will be more dependent upon speech in adult life as a means of communication. Their deficiency in reading means that speech must be an important method of acquiring facility in the use of language throughout their school career. Also, backward children often show a lack of the power of self-criticism, with consequent contentment with lower standards of their own attainment in all they do, so that without special training they do not make great efforts to improve slovenly speech and mis-pronunciations. This results in consistently poor spelling, and, more important, inefficient communication of ideas. Therefore, speech correction becomes a very important part

of the training for backward children, and individual treatment is usually necessary. In some areas this work comes within the province of visiting specialists in speech correction, and in others it is left to the class teacher, to whom dramatisation offers an excellent medium. In the acting of a play, however simple, speech is combined with natural action, and the backward child thus finds correct tonal interpretation much easier than in reading from a book. Dramatisation is dealt with in detail elsewhere in this series, but it is appropriate to point out here that whatever play is to be performed in the classroom, the backward children should be given every opportunity to take part, for play-acting in schools is but a means to an end, and it can give a great deal of help to the backward child in building up self-confidence and clear, connected speech. The shy and passive child should be given, at first, a small, straightforward part which should be carefully selected beforehand by the teacher. In the set of five plays entitled *Through the Centuries*, published by Messrs. Macmillan, character parts suitable for backward children are clearly indicated, and the introduction offers the following advice, which might well be followed in taking any plays with these diffident scholars:—"The majority of school plays offer parts for which players of great confidence and personality are desirable, parts in which average scholars will find scope, and short, simple parts which can well be played by those scholars who lack confidence or dramatic skill. Such pupils should be coached separately and given private practice before appearance in the play, and should be complimented on their performance, even if it is a poor one. It will usually be found that after taking such parts these pupils will be more confident in tackling the more ambitious characterisations."

Short lecturettes provide further opportunities for practice in coherent and well-planned speech, and when carefully handled the lecturette period is one which backward children enjoy and from which they derive

much benefit. The increasing ability to talk confidently in public to a whole class of their fellows is reflected in the facility with which they will discuss matters in such other subjects as history, geography and science, and will raise the quality of their response throughout the school's activities. Therefore this aspect of the English training should be the subject of much experiment in the backward classes. Suggestions on method appear in the section devoted to lecturettes and, however simple and even childish the topics selected appear to be, they should be accepted in the case of these children, whose first efforts will necessarily be tentative and hesitant. Helpful suggestion, inspiration, commendation and encouragement are essential in dealing with backward children, most of whom are as sensitive to atmosphere and to the teacher's attitude as are the brightest children in the school.

On page 10 there appears a list of lecturettes which were given by a class of backward children. In the list appears a talk on a slaughter-house and one on horses. The former was volunteered by a very diffident speaker who had visited the place in question and who had been horrified by what he had seen. He had never before spoken three consecutive sentences on any subject in the curriculum, and this was his first lecturette. He talked with such coherence and vigour, for ten minutes, that the class asked for a debate on the subject, and the speaker became an energetic proposer of a motion for official investigation of the methods used. From the time of that incident onward he took a keen and lively interest in discussion and the answering of questions in many other subjects besides English. The lecturette on horses provided a thought provoking incident. Toward the end of a year every girl in one class of backward children, with the exception of one, had given a lecturette. This child appeared to take no interest in any class work and could rarely be aroused from complete passivity. In private conversation the teacher discovered that the girl spent every

holiday on a farm, where she passed the whole of her time among horses, in which she had an intense interest. She was persuaded to give a talk on the subject. She spoke for only three minutes, but a week later brought several drawings and photographs of horses and gave a clear and concise account of how she spent her holidays. Having thus gained confidence in herself and found that she could take an active part in the work of the class in an interesting way, she never again lapsed into lethargy. These two examples are quoted merely to indicate some of the possibilities of the lecturette system with backward children, and it is suggested that experiments be made on the lines mentioned in the section dealing with the subject.

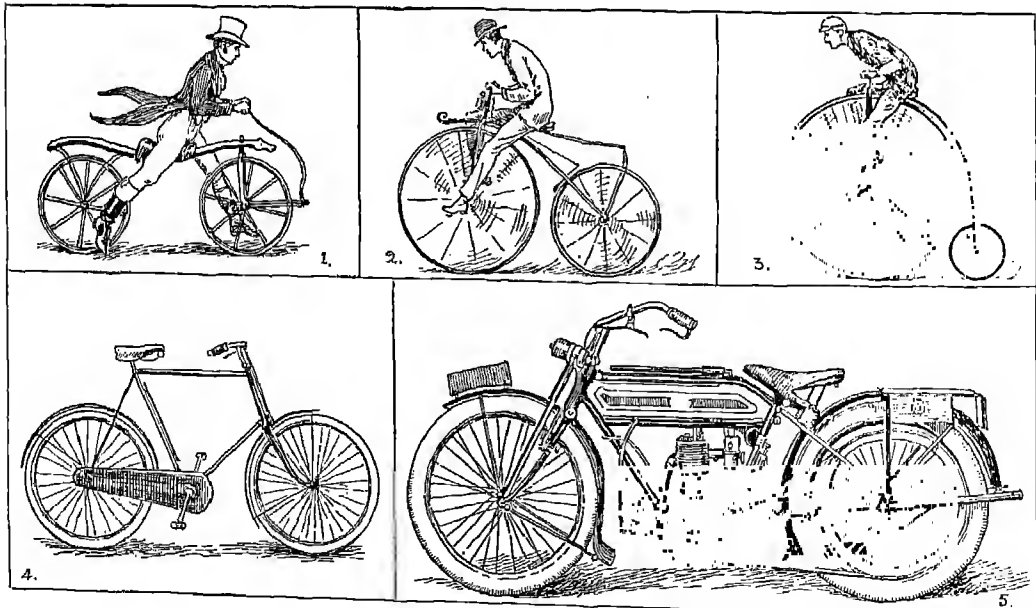
The following notes will be useful for providing information for a lecturette by a child who can learn from a book.

#### NOTES FOR A LECTURETTE

**Development of the Bicycle.**—One of the most popular of man's inventions, both for

its utility and for the pleasure it gives, is the bicycle. The story of its invention, like that of many others, is of gradual growth, for even so far back as the days of Babylon and of Pompeii suggestions of this machine appear in carvings. No real use of it was made, apparently, until the seventeenth and eighteenth centuries, when a velocipede, as it was called, appeared in France. This was made from two wheels, one in front and one behind, connected by a wooden bar, the front wheel being steered by a handle. The rider sat astride on the bar and propelled himself by pushing the ground with his feet.

1. In England the machine went by many names, the favourite being a *Dandy* or *Hobby* horse. Pushing the ground gave rise to the belief that diseases of the leg were caused, and so men turned their thoughts to finding a means of connecting the movement of the feet to that of the wheels. At last, in 1845, a Scotsman produced the father, but not the ancestor, of the modern rear-driven bicycle. Its wooden wheels were fitted with iron tyres and it was not until



DEVELOPMENT OF THE BICYCLE

1868 that the extra comfort of solid rubber tyres and wire spokes came into use.

2. The *Boneshaker* of 1865 and (3) the lofty *Ordinary* of 1872 show further stages in the development of the machine, with the idea of the front wheel increasing in size and the rear wheel diminishing in order to give more speed and comfort. Strange as it may seem, it is on record that in 1882 H. L. Cortis rode over twenty miles in one hour on such a bicycle as seen in (3), and Thomas Stevens also accomplished a ride round the world in 1886. The lofty was by no means safe, however, and at last, after a great deal of experiment, J. K. Starley produced in the English market a *Rover*, with two wheels almost equal in size, the rider sitting far back and driving the rear wheel by means of an endless chain connected to a sprocket wheel, which was turned by the pedals, mounted between the two main wheels. This was a great step forward.

4. It remained for J. B. Dunlop in 1888 to produce the pneumatic tyre and the further inventions of powerful brakes and the free wheel to give freedom from vibration, safety and rest while travelling down a hill, in order to complete, in the main, the machine of to-day.

5. As a final episode in the story of the bicycle, the coming of the petrol engine gave a further opportunity for development in the *Motor* bicycle, by which the rider, almost free from personal exertion although at the cost of much additional vibration, can travel at a very high speed with comparative safety.

#### Reading material for the backward child.

—The importance of reading has been stressed in a preceding section, and the fact that no child should leave school without some ability to assimilate the written word gives the teacher of backward children a very difficult problem. The difficulty of

providing older backward children with suitable reading material has long been recognised and, though there is still much room for experiment, there is an increasing supply of books which are sufficiently advanced in content to satisfy and hold the interest while simple enough in form and vocabulary to correspond to the children's low reading capacity.

It would be well worth while to consider the possibility of providing for backward children reading material on hobbies or other subjects in which they are particularly interested. A boy interested in model aeroplanes is likely to make spontaneous and strenuous efforts to assimilate the matter in an instructional book about that hobby, and many a backward girl's reading improves with the study of a cookery book. If such books are not available, the majority of newspapers and magazines contain articles on such topics, and each child might be encouraged to build up a folio of cuttings on the subject of special interest. A large notice board in the classroom provides a further incentive. Forthcoming school events, reports on school and class matches and games, items of information about events in the town or village, details of school visits and journeys, all help to provide material that will stimulate interest in reading.

Formal composition is unsuitable for the most backward. The basis of their written work must be something that interests them, the aim being to train them to express themselves adequately for the ordinary purposes of daily life.

**The necessity for breadth of vision.**—The latest edition of the *Handbook of Suggestions for Teachers* offers to the teacher of English a fine impression of the general attitude which should be adopted towards the subject in the senior school. Among other valuable advice, it shows that it is the teacher's task to broaden and deepen the child's understanding of life by contact with a wider environment. The cinema, libraries, museums,

art galleries and places of interest can all be utilised, as well as wireless broadcasts. The essentials of the task of an English teacher are set out as follows:—"The training of a young citizen who can speak clearly and sensibly, who can write with

order and expressiveness, who can find what he wants in books, who is alive to the fulness of words, and who confronts his environment with enjoyment, with self-reliance, and with an openness to new ideas and new experiences."



HOMER

[Photo: Mansel]

## SYLLABUS

### FIRST YEAR'S COURSE

In the lesson units are included oral and written exercises on vocabulary; incidental grammar (adjectives and nouns); tests of reading; marked passage; discussion; conversation; reproduction; argument; imaginative work; descriptive work.

#### The teaching and testing of reading.

##### Introduction.

##### I. The testing of study reading.

Extract: "Fire in the Forest."

##### II. The testing of recreational reading.

Extract: "The Donkey Grows Idle."

#### The teaching of literature and composition.

##### Scope of the work.

Extract: "Mole Visits Rat."

#### Literature study with backward children.

##### Extracts.

1. "The Twins' Birthday."

2. "How Black Beauty Was Trained."

#### The teaching of general written composition.

##### Scope of the work.

I. Aids to the writing of English.

Punctuation.



- II. *The writing of letters.*  
 1. Business letters.  
 2. Personal letters.
- III. *Written conversations.*  
 1. A nursery rhyme.  
 2. Further conversations.
- IV. *Descriptive composition.*  
 1. General description.  
 2. Descriptions of people.
- V. *Narrative composition.*  
 Telling a story.

### SECOND YEAR'S COURSE

In the lesson units are included oral and written exercises on vocabulary; incidental grammar (revision, tense, number and gender); tests of reading; marked passage; reproduction; argument; imaginative work; descriptive work; discussion; conversation.

#### The teaching of literature and composition.

*Scope of the work.*

Extracts.

1. "A Fight with a Whale."
2. "A Pirate Fights a Shark."
3. "Prisoners of War."

#### Literature study with backward children.

*Introduction.*

Extract: "Denis Duval and the Highwayman."

#### The teaching of general written composition.

*Scope of the work.*

1. The writing of essays.
2. Reported speech.
3. Keeping a diary.
4. The uses of a dictionary.
5. Conversations.

#### How to organise debates.

*Introduction.*

*A progressive approach.*

*A suggested classroom system.*

*Preparation by the children.*

*Topics for debates.*

*Time allowance.*

### THIRD YEAR'S COURSE

In the lesson units are included oral and written exercises on vocabulary; incidental grammar (figures of speech and revision); tests of reading; marked passage; reproduction; argument; descriptive work; discussion; conversation.

#### The teaching of literature and composition.

*Scope of the work.*

Extracts.

1. "The Luck of Roaring Camp."
2. "Typhoon."

#### The study of descriptive writing.

*Scope of the work.*

Extracts.

1. "The Old Sheepdog."
2. "Tom in Church."
3. "The Black Snake."
4. "A Visit to the Potteries."
5. "Icebergs."
6. "By Air to Jehol."
7. "Packing."

#### Using books of reference.

*The Dictionary.*

*Telephone Directories.*

*The Post Office Guide.*

*Railway Time-Tables.*

*Whitaker's Almanack and the Daily Mail Year Book.*

*The Automobile Association Handbook.*

*Dictionaries—Biographical, Classical and of quotations.*

#### Interesting words.

Pairs of words frequently confused.

Words differently accented.

Words frequently mispronounced.

A treasury of words.

Word derivatives.

Some notable authors.

# FIRST YEAR'S COURSE

## THE TEACHING AND TESTING OF READING

**Introduction.**—The principles upon which reading in the senior school is based are discussed in the general introduction to the course. The first duty of the teacher when the children arrive for their first reading lessons is to discover the good readers, those who are moderate, the poor readers, and any non-readers, for each of these types will need separate treatment. Reading in itself is only an instrument for the assimilation of the written word, and the good readers who are capable of using that instrument efficiently can proceed to the silent study of books.

The moderate readers form a separate group; if they read books of the same standard as the best readers they should not be expected to proceed as rapidly or to respond so well in the answering of questions. If, however, there are slightly simpler books available for them, all their reading might be silent, and average speed and good quality of answering should be expected from them. The poor readers and any non-readers require constant attention, and the books they use should be of a very simple type, even if this involves the use of infant readers for the weakest scholars. Grouping of children and grouping of books is the first step in the solution of the reading problem. Each group in a class might be given a letter or a number for identification, a list of members of each group should be exhibited in the room, and satisfactory improvement in reading should be acknowledged by the transfer of the child to the next group, and the position of his name altered on the list. This visible proof of progress acts as a useful

incentive to the slow readers and offers a simple method by which the teacher can show recognition of that progress.

It is everywhere agreed that silent reading must be tested so that it shall be purposeful and definite in its aim. The two main subdivisions of silent reading are reading for content and reading for recreation, and the type of testing involved depends upon whether the teacher requires that the child shall be able to discuss detail or broad impression. Classes or groups of children who can write fairly rapidly and fluently might be required to offer written answers to some questions and oral answers to others, but in any case oral answering should predominate with all types of children, and the questions should be so framed during the teacher's previous preparation that a complete sentence or group of sentences is required for a good answer, so that the teacher is giving opportunities for speech practice while testing the quality of the reading.

The first of the two following extracts is followed by questions which test the child's silent reading for the assimilation of detail, and the questions which follow the second extract test the broad impressions the child has received. This second method is useful in the testing of the silent reading of library books. If the children know that there is a possibility that their library book reading will be tested, their reading of the book will not be superficial, and they will lose no pleasure if they know by experience that the questions are on broad issues.

## I. THE TESTING OF STUDY READING

### EXTRACT—FIRE IN THE FOREST

#### INTRODUCTION

The reading might be preceded by a class discussion on forest fires. The children should know that fire is the greatest danger to which forests are subject and that, once they start, there is little hope of confining them to small areas unless they are quickly extinguished. One method of confining the scope of a forest fire is to cut down every tree over an area many yards wide and to remove from this open space every piece of combustible material.

#### READING

The wind was increasing in strength, and they could hear it sighing eerily amongst the trees. The smell of burning was also stronger, and presently, looking up, the children saw something dark floating low over the tree-tops beneath the gathering clouds.

"Smoke!" exclaimed Nancy in frightened tones. "It's gaining on us."

For awhile the fugitives increased their pace to a run. But still the fire gained on them. Every minute the smell of burning grew stronger, whilst the smoke-clouds overhead increased in volume, and presently, as the short afternoon drew to a close, a sinister glare overspread the sky, lighting up the clouds with a ruddy glow.

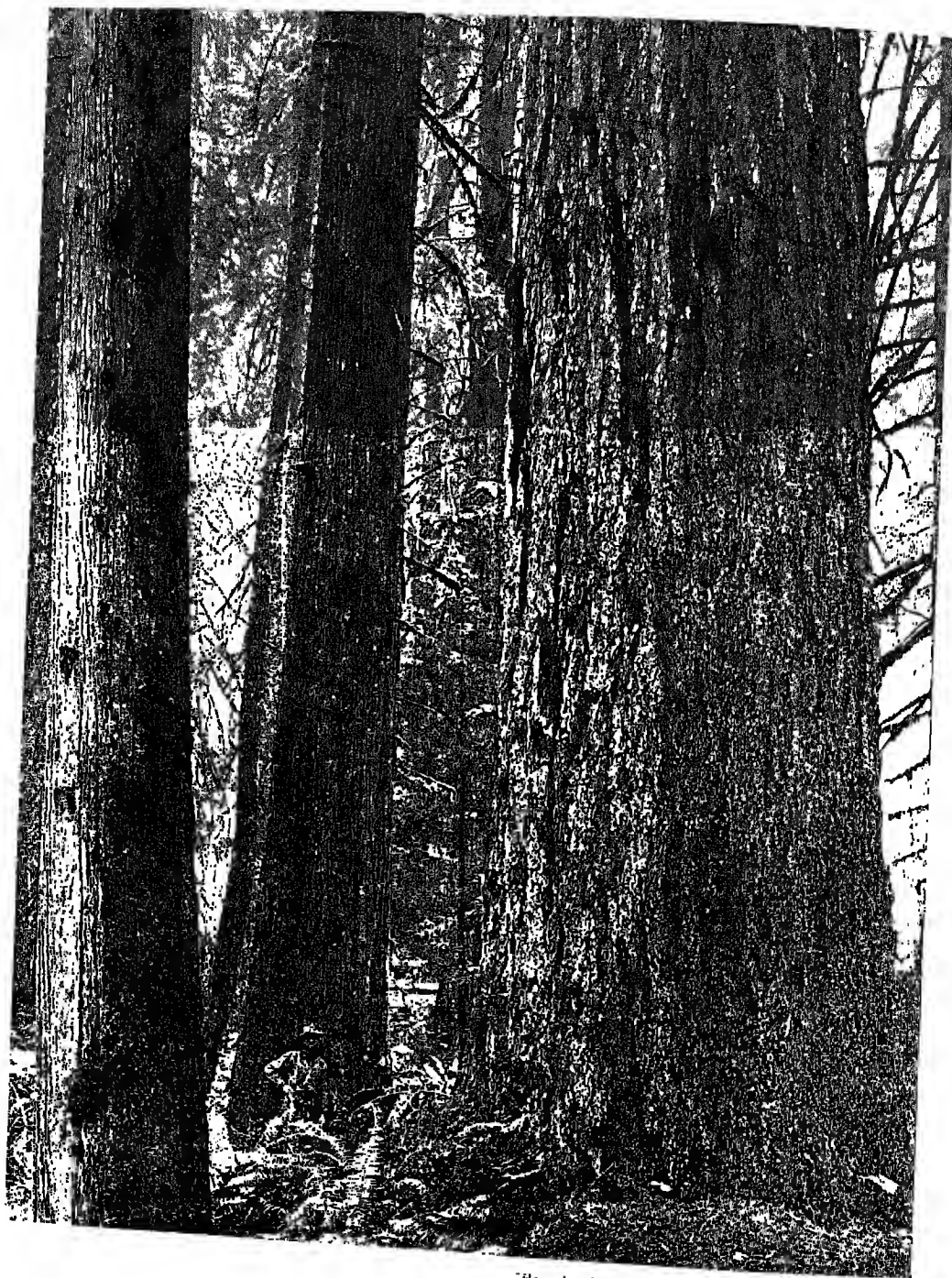
Now the ground rose slightly, and, looking back, the children saw a sight which brought cries of fear to their lips. Behind them and advancing by great leaps and bounds was a solid wall of fire. Never before had any of them seen such a sight, and even as they stared appalled at the terrific

spectacle, there reached them a low, ominous roar, and a spark, borne by the wind, descended from the smoke-clouds overhead almost at their feet.

The sight of the spark roused the children to the nearness of their peril. With a cry, Nancy stamped on the spark; then, calling to the others to follow, led the way downhill towards the river. Never before had the girl been in danger from a forest fire, but she had listened to stories by fire-rangers and trappers, and knew how swiftly that wall of leaping flames could advance. No chance now of outdistancing the fire; their one hope lay in the river, and, as they reached the bank, the girl shouted to her companions to look about for a log by which they might support themselves in the water.

But the bank at that place was rocky and bare of trees, and the children had to run along the shore, whilst behind them the roar of the approaching flames grew louder every moment. Above them the snow-clouds were quite hidden by a dense pall of smoke, out of which came showers of glowing sparks, some to fall hissing into the river, others to find a resting place amidst the undergrowth which, dry as tinder after the hot summer, caught alight almost at a touch, so that soon scores of tiny fires were blazing ahead of the main conflagration.

Nancy brushed the smarting tears from her eyes, and gazed around her. They hadn't many minutes left. Every instant the heat was growing more intense, and looking back, the girl saw the fire advancing towards them through the trees. If they didn't find a log soon, they would have to take to the river without one, and how long would their weary arms support them in the water before they



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BIG TIMBER IN A CANADIAN FOREST

sank from sheer exhaustion and were drowned?

"Nancy! Sheila!"

Peter's voice broke in upon the girl's anxious thoughts. He was calling from lower down the river, and the two girls turned, and raced in the direction of the sound.

"I've found a log," cried Peter, as they halted breathless by his side. "There it is. It's rather big, but the three of us ought to be able to shove it into the water."

The log was half out of the water, resting on the bank of the river. But the children were possessed of the strength of desperation, and, heaving together, they pushed their ungainly craft out into deep water. For a moment, it seemed as though it would float beyond their reach, but Peter grabbed desperately at a broken branch, and held it close to the bank; then, with one last glance behind, the fugitives dropped into the river, and, grasping hold of the log, struck out from the shore.

They were only just in time. Already the fire was within a hundred yards of the place where they had entered the water, and every now and then, above the roar of the flames, they heard a loud report as some forest giant burst open in the intense heat. Nancy looked across the river. The fire had not reached there yet, but at any moment a spark might set the forest on the other side blazing furiously. There was an icy chill in the water which made the girl remember the snow-clouds overhead. If only they could break! She looked up, and, as though in answer to her unspoken wish, something wet fell upon her face. Nancy cried out in surprise. Rain? But, of course, if it were snowing up above, the heat of the fire would turn the snow to rain before it reached earth. Another drop, and another fell upon her face. Faster and faster it fell. Above the roar of the flames another sound made itself heard, a sharp, hissing sound, as the long-delayed winter snows, turned by the heat into raindrops, fell upon the burning

forest. Nancy uttered a cry of joy and thanksgiving.

"Peter, Sheila," she cried, "we're saved! The snow has come at last."

C. B. RUTLEY. *Astray in the Forest.*

## ORAL AND WRITTEN WORK

**I. Note.**—Before the class or group is asked to read silently the above chapter for content, the following questions might be written on the blackboard, and the children be informed that they would be required to give written answers to one or two of the questions and oral answers to the rest. No previous indication should be given as to which of the questions would require a written answer.

In a class or group with some facility in written English, written answers might be required for such questions as numbers 2, 4, 5, 6 and 10, but oral answers only should be required from backward children.

### Questions.

1. How could the children tell that the fire was gaining on them?
2. Describe the advance of the fire.
3. Why did Nancy know more about forest fires than the other children?
4. Give a short description of the scene when the children arrived on the bank of the river.
5. "Scores of tiny fires were blazing." How were they formed?
6. Describe how the children moved the heavy log into the water.
7. Did they use the log as a boat, or as a support? How do you know?
8. Prove that they went into the water only just in time to escape serious injury.
9. Tell the reasons for Nancy's cry of surprise.
10. Describe the coming of the rain.

**II.** The following questions provide little opportunity for oral expression, but they are useful for testing knowledge of details and

power of observation, criticism and analysis of reading matter. The questions might be given orally, but the answers should be written.

#### Questions.

1. What were the names of the three children?
2. At what period of the year did these incidents occur?
3. Write a phrase from the extract showing that the fire advanced rapidly.
4. Who stamped on the first spark which reached them?
5. "Nancy brushed the smarting tears from her eyes." Tell the reason for her tears.
6. Who found the log?
7. Find the phrase which describes the log in the water.
8. What caused "a loud report?"
9. Could the fire cross the river? If so, how?
10. Write the phrase which describes the sound of the falling raindrops.

*Note.*—None of the above twenty questions introduces word study. Such a test as that outlined should be confined to the one purpose of testing the children's capacity to assimilate their reading matter, so that the teacher has the assurance that the reading is purposeful.

**III. Note.**—If, in addition, a certain amount of word study is to be required, following the silent reading lesson, it should not take the detailed form adopted for literature study but might be confined to questions of the following type.

In dealing with question 3, the children should not rest content with short, unattractive sentences such as, for example, "The fugitives ran away," but should be encouraged to use the opportunity of inventing interesting compound sentences, such as, "The soldiers sought them everywhere, but the fugitives were safely hidden in the depths of the cave."

#### Questions.

1. Write twelve adjectives which appear in the extract.
2. From words and phrases in the extract, complete these sentences:
  - (a) The children could hear the wind . . .
  - (b) A . . . spread over the sky.
  - (c) As the children ran, the roar of . . . grew louder.
  - (d) Peter . . . at a broken branch and held the log.
3. Find from your dictionary the meanings of the following words and use them in sentences of your own construction:—fugitives; sinister; appalled; ominous; out-distance; conflagration; exhaustion; ungainly.

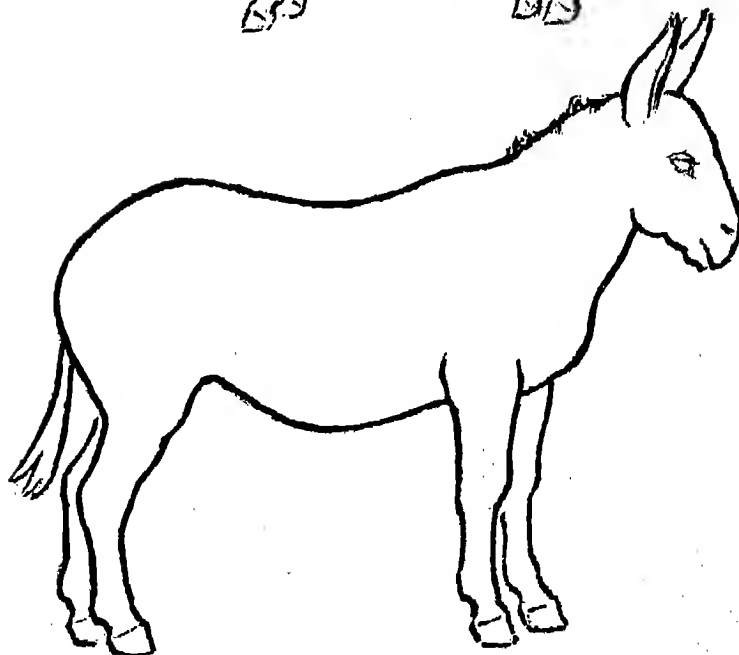
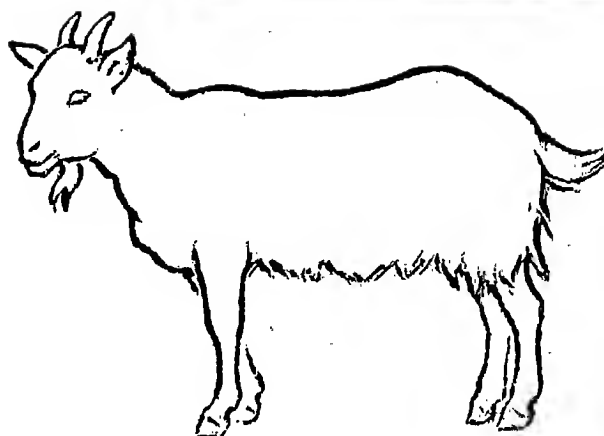
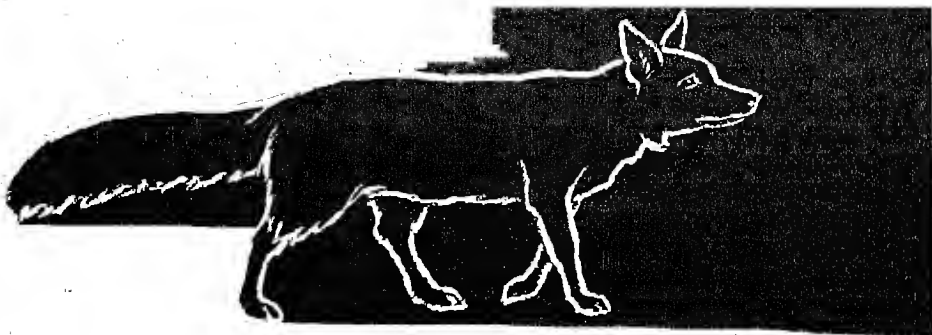
## II. THE TESTING OF RECREATIONAL READING

### EXTRACT—THE DONKEY GROWS IDLE

#### READING

My new master was not bad, but always wanted to keep everybody at work, which was silly. He put me to a little cart, and made me carry mould, and apples and wood. I began to grow idle; I did not like

to be put in the cart, and, above all, I did not like market-day. I was not overloaded, and I was not beaten, but on that day I was left without food from the morning until three or four o'clock in the afternoon. When the heat was great I was almost dying of thirst, and I had to wait until everything was sold, and my master had got his money and said good-bye to his friends. I was not



FOX, GOAT AND DONKEY

very good then, as I was not treated like a friend, and I tried to pay him out. One day I hit upon a plan, from which you will see that donkeys are not stupid; but you will see that I was growing wicked.

On market-day they got up earlier than usual at the farm, to cut the cabbages, and make the butter, and look for the eggs. In summer I slept out of doors, in a large field. I saw and heard them getting ready, and I knew that at ten o'clock in the morning they would harness me to the little cart. I had seen a deep ditch in the field, full of brambles and thorns, and I thought that if I hid myself there they would not be able to find me. So on market-day, when I saw the farm-people were busy, I quietly got into the ditch and hid myself there, so that I could not be seen. I had been there for about an hour when I heard the boy call me, and, after looking about, he went back to the farm. I think he told the master I was not to be found, for after a few minutes I heard the farmer calling his wife and the farm-people to look for me.

"No doubt he has got through the hedge," said one.

"Where do you think he could get through? There is no hole anywhere," said another.

"The gate must have been left open," said the master. "Run through the fields, lads: he cannot be far off; go quickly and bring him back, for time is getting on, and we shall be late."

Off they all started running into the fields, and into the woods, and calling me. I laughed in my hiding-place, and took care not to show myself. The poor folks came back out of breath, after a long time. The master swore about me, said that no doubt I had been stolen, and that I was very stupid to let anyone take me away. Then he put one of his horses to the cart, and started off, in a very bad temper. When I saw that everybody had gone, I put my head slyly out of my hiding-place and looked about me, and when I saw that I was quite alone, I came out and ran to the other end of the field, so that they should

not guess where I had been, and I began to bray with all my might. When they heard the noise the farm-people all ran out.

"Look! there he is come back," cried the shepherd.

"Where has he come from?" said the mistress.

"Where has he got through?" said the carter.

In my joy at having escaped the market, I ran to them, and they patted me and told me I was a good fellow to have got back from the people who had stolen me. They were so kind that I was quite ashamed, for I felt that I ought to have had the stick much more than their pats. They let me graze quietly, and I should have spent a happy day if I had not felt how naughty I had been to cheat my poor masters.

When the farmer came back, and heard I was there again, he was very pleased, but also much surprised. The next day he went round the field and carefully stopped all the holes in the hedge.

"He will be very clever if he gets out now," he said when he had done. "I have stopped all the gaps with thorns and stakes; I have not left room for a cat to go through."

MRS. FIELDING. *The Adventures of a Donkey.*

## ORAL WORK

*Note.*—Written answers should rarely, if ever, be required for questions based on recreational reading, but such broad questions as the following might be upon the black-board before the children read a chapter containing the above section, and selected children should be expected to give oral answers.

In dealing with answers to questions such as numbers 1, 3 and 5, several children might each give a part of the answer, and then one or two volunteers could summarise the responses. This method gives extra practice in oral speech as well as building up comprehensive answers to the questions.



*Questions.*

1. Give as many reasons as you can why the donkey felt that he was not treated as a friend.
2. Why did he choose to hide on market-day?
3. Tell some of the things he saw and heard while hiding in the ditch.
4. What did the farmer do on his return?
5. In what ways could people have treated the donkey more kindly?

*Note.*—It is suggested that the reader should consider the general principle mentioned in the general introduction with regard to reading. There are two methods of controlling the class reading of library books. In some cases the titles of the class library books are written in list form, vertically, on a large sheet of paper, and the names of the children are written horizontally. As each child gives up a

library book, a cross is placed in the appropriate place on the sheet. By the end of the term, the teacher can then see exactly which books have been read by every child; in addition, it is very easy to see, from the number of crosses beside each book title, which are the most popular library books, a feature that will assist the teacher in the choice of new books to be added to the library. Alternatively, each child might have a notebook, in which is written the title of every library book read, the date of taking out and return, with comments about the interest the child finds in the book.

## LECTURETTE FOR BACKWARD CHILDREN

**The Fox, Goat and Donkey.**—The illustrations of the fox, goat and donkey might be drawn by the teacher or child on the black-board as the basis for a lecturette.

## THE TEACHING OF LITERATURE AND COMPOSITION

**Scope of the work.**—In approaching the teaching of literature in the modern senior school, it must be borne in mind that the great majority of the pupils are non-academic in their tastes and abilities, and therefore the teacher who can arouse in his scholars an interest and appreciation of good literature, and who can offer it as a subject for enjoyable study which the children will desire to continue after they have left school, will have efficiently fulfilled the primary purpose of literature study lessons. Detailed and mechanical analysis of every passage taken should be avoided, as should complicated grammatical exercises which are beyond the capacity of these children. By no means does this suggest that there should be little or no detailed study of literature. The aim should be for the children to enjoy pleasure-

able understanding of their literature, and this ideal is clearly expressed in the following extract from the Hadow Report:—"In order to inculcate and develop a love of literature in his pupils the teacher should treat it as a form of art in which life has been interpreted. The grammatical and linguistic sides of the study of literature, though important, should be kept in a secondary place in post-primary schools. . . . At the same time the grammatical side should not be neglected, and it devolves on the teacher to ensure that so far as possible every pupil in the class has thoroughly mastered the meaning of the passages which are being studied. Even for pupils of this age much pleasure and profit may be derived from a study of the precise significance and use of individual words and phrases in a work of great literature."

Examples of literature dealt with on these lines are given in this section, and the actual grammatical work introduced is constructively graded. All the exercises serve to fulfil one or more of the following three purposes:—To enable the children to appreciate and enjoy the material, to ensure that they understand the material, and to offer them plentiful opportunity for oral and written expression work on the subject. There are, in addition, two model lessons for backward children, based upon the general principles outlined in the appropriate section of the general introduction.

The exercises for written work are based upon those in the latest edition of *Suggestions for Teachers*; that is, there shall not be too many compositions of a formal kind; most exercises set should be discussed beforehand; much of the written work should be based upon the reading; the exercises should be sometimes brief, sometimes extensive; teachers should recognise the importance of the ability to develop an argument in writing; there should be precision instead of mere fluency. Truthfulness in recording impressions, accuracy in description of things or scenes, and honesty in expressing what the children really feel are all highly desirable.

In the exercises, *notes* for the consideration of the teacher precede the work suggested for the children.

### EXTRACT—MOLE VISITS RAT

#### INTRODUCTION

Explain to the children that this extract is from Kenneth Grahame's delightful story, *The Wind in the Willows*. The book deals with the adventures of the Rat, the Mole and later, the Badger and their other friends.

Point out that the story is a fantasy, that is, it has no foundation in fact; it is purely imaginative. On the other hand, the friendly style and natural conversation and action of all the animals make us feel that this might be exactly what the animals

themselves would think about and discuss if they could talk. It would be as well, especially in urban areas, to have an introductory talk on the appearance, life and habits of the rat and the mole before the extract is dealt with.

#### READING

As he sat on the grass and looked across the river, a dark hole in the bank opposite, just above the water's edge, caught his eye, and dreamily he fell to considering what a nice snug dwelling-place it would make for an animal with few wants and fond of a bijou riverside residence, above flood level and remote from noise and dust. As he gazed, something bright and small seemed to twinkle down in the heart of it, vanished, then twinkled once more like a tiny star. But it could hardly be a star in such an unlikely situation; and it was too glittering and small for a glow-worm. Then, as he looked, it winked at him, and so declared itself to be an eye; and a small face began gradually to grow up round it, like a frame round a picture.

A brown little face, with whiskers.

A grave round face, with the same twinkle in its eye that had first attracted his notice. Small neat ears and thick silky hair.

It was the Water Rat!

Then the two animals stood and regarded each other cautiously.

"Hullo, Mole!" said the Water Rat.

"Hullo, Rat!" said the Mole.

"Would you like to come over?" inquired the Rat presently.

"Oh, it's all very well to *talk*," said the Mole, rather pettishly, he being new to a river and riverside life and its ways.

The Rat said nothing, but stooped and unfastened a rope and hauled on it; then lightly stepped into a little boat which the Mole had not observed. It was painted blue outside and white within, and was just the size for two animals; and the Mole's whole heart went out to it at once, even though he did not fully understand its uses.

The Rat sculled smartly across and made fast. Then he held up his fore-paw as the Mole stepped gingerly down. "Lean on that!" he said. "Now then, step lively!" and the Mole to his surprise and rapture found himself actually seated in the stern of a real boat.

"This has been a wonderful day!" said he, as the Rat shoved off and took to the sculls again. "Do you know, I've never been in a boat before in all my life."

"What?" cried the Rat, open-mouthed: "Never been in a—you never—well, I—what have you been doing, then?"

"Is it so nice as all that?" asked the Mole shyly, though he was quite prepared to believe it as he leant back in his seat and surveyed the cushions, the oars, the rowlocks, and all the fascinating fittings, and felt the boat sway lightly under him.

"Nice? It's the *only* thing," said the Water Rat solemnly, as he bent forward for his stroke. "Believe me, my young friend, there is *nothing*—absolutely nothing—half so much worth doing as simply messing about in boats. Simply messing," he went on dreamily: "messing—about—in—boats; messing——"

"Look ahead, Rat!" cried the Mole suddenly.

It was too late. The boat struck the bank full tilt.

The dreamer, the joyous oarsman, lay on his back at the bottom of the boat, his heels in the air.

"—about in boats—or *with* boats," the Rat went on composedly, picking himself up with a pleasant laugh. "In or out of 'em, it doesn't matter. Nothing seems really to matter, that's the charm of it. Whether you get away, or whether you don't; whether you arrive at your destination or whether you reach somewhere else, or whether you never get anywhere at all, you're always busy, and you never do anything in particular; and when you've done it there's always something else to do, and you can do it if you like, but you'd much better not. Look here! If you've really nothing else on hand this morning,

supposing we drop down the river together, and have a long day of it?"

The Mole waggled his toes from sheer happiness, spread his chest with a sigh of full contentment, and leaned back blissfully into the soft cushions. "*What* a day I'm having!" he said. "Let us start at once!"

"Hold hard a minute, then!" said the Rat. He looped the painter through a ring in his landing-stage, climbed up into his hole above, and after a short interval reappeared staggering under a fat, wicker luncheon-basket.

"Shove that under your feet," he observed to the Mole, as he passed it down into the boat. Then he untied the painter and took the sculls again.

"What's inside it?" asked the Mole, wriggling with curiosity.

"There's cold chicken inside it," replied the Rat briefly; "coldtonguecoldhamcold-beefpickledgherkinssaladfrenchröllseresssand-wiehespottedmeatgingerbeerlemonadesoda-water——"

"O stop, stop," cried the Mole in ecstasies: "this is too much!"

"Do you really think so?" inquired the Rat seriously. "It's only what I always take on these little excursions; and the other animals are always telling me that I'm a mean beast and cut it *very* fine!"

The Mole never heard a word he was saying. Absorbed in the new life he was entering upon, intoxicated with the sparkle, the ripple, the scents and the sounds and the sunlight, he trailed a paw in the water and dreamed long waking dreams. The Water Rat, like the good little fellow he was, sculled steadily on and forbore to disturb him.

"I like your clothes awfully, old chap," he remarked after some half an hour or so had passed. "I'm going to get a black velvet smoking-suit myself some day, as soon as I can afford it."

"I beg your pardon," said the Mole, pulling himself together with an effort. "You must think me very rude; but all this is so new to me. So—this—is—a—River!"

"The River," corrected the Rat.

"And you really live by the river? What a jolly life!"

"By it and with it and on it and in it," said the Rat. "It's brother and sister to me, and aunts, and company, and food and drink, and (naturally) washing. It's my world, and I don't want any other. What it hasn't got is not worth having, and what it doesn't know is not worth knowing. Lord! the times we've had together! Whether in winter or summer, spring or autumn, it's always got its fun and its excitements. When the floods are on in February, and my cellars and basement are brimming with drink that's no good to me, and the brown water runs by my best bedroom window; or again when it all drops away and shows patches of mud that smells like plum-cake, and the rushes and weed clog the channels, and I can potter about dry-shod over most of the bed of it and find fresh food to eat, and things careless people have dropped out of boats!"

KENNETH GRAHAME. *The Wind in the Willows*.

## ORAL WORK

### I. Vocabulary.

*Note.*—The following words should be written upon the blackboard:—snug; bijou; residence; sculled; rapture; surveyed; rowlocks; fascinating; composedly; destination; salad; excursion; intoxicated; forbore; absorbed; basement; clog.

*Exercise 1.*—Explain the meanings of the above words. If necessary, use a dictionary to discover the meanings.

*Exercise 2.*—From the above list of words, put into each of the following sentences the word which you think will fit best:

(a) I arrived safely at my . . .

(b) *The Wind in the Willows* is a very . . . book.

(c) The house was spring-cleaned from . . . to attic.

(d) The prince stood on the balcony and . . . the multitude.

(e) Our . . . was postponed because of rain.

*Exercise 3.*—Say which of the words in the above list mean much the same as the following words: small; delight; calmly; refrained from; studying hard.

*Exercise 4.*—Say six sentences, each containing one or more of the words on the blackboard.

## II. Incidental grammar—Adjectives.

*Note.*—In order to help children to understand the use of adjectives place a row of boys in front of the class; then proceed as follows: If we say, "Pick out a boy," you will reply, "Which boy?" Then you might be told to pick out a tall boy, or a thin boy, or a short boy, or a fat boy. These words, tall, thin, short, fat, describe the boys, and are called adjectives. Adjectives help us to make clear mental pictures.

*Exercise 1.*—Say the adjectives in these sentences:

(a) A brown little face, with whiskers.

(b) He fell to considering what a nice snug dwelling-place it would make for an animal with few wants and fond of a bijou riverside residence.

(c) After a short interval he reappeared staggering under a fat, wicker luncheon-basket.

*Exercise 2.*—Say a suitable adjective which will describe each of the following:—house; dog; table; ruler; window; cloud; sunshine; rain; soldier; lion; railway-engine.

*Exercise 3.*—Say six adjectives from the passage about Rat and Mole.

## III. Tests of reading.

### Questions.

1. What did Mole think when he saw the dark hole in the river-bank?
2. What did he imagine he saw in the hole?
3. What did he really see?
4. Describe the Water Rat's face and hair.

5. Describe how Rat crossed the river.
6. How did Mole show his excitement and pleasure at this new adventure?
7. What was in the luncheon-basket?
8. Tell how they stored it.
9. How did Rat describe Mole's skin?
10. Say in your own words what Rat said about the river.

**IV. Marked passage.**—Read the passage on page 27 and then think about it with the help of these questions:

*The Rat sculled smartly across and made fast. Then he held up his fore-paw as the Mole stepped gingerly down.*

Why have the words *Rat* and *Mole* capital letters? What kind of nouns are these two words? Say a phrase which means much the same as *sculled smartly*. Explain in detail how a boat is *made fast*. What word means the opposite of *fore-paw*? Say two more words containing *fore*, and explain their meaning. What does *gingerly* mean? Tell some other ways in which Mole might have stepped down. In what position might you step or walk or climb gingerly?

*"Lean on that!" he said. "Now then, step lively!" and the Mole to his surprise and rapture found himself actually seated in the stern of a real boat.*

Who said the first sentence? Why are the two exclamation marks used? Notice that there is no comma after an exclamation mark. Why are there two separate pairs of lifted commas? Say all that Rat said but in a way that would need only one pair of lifted commas. Who was surprised? Complete this sentence: *Mole was surprised and—*. Try to explain why the author uses the words *actually* and *real*, instead of writing *found himself seated in the stern of a boat*. Explain where is the stern of a boat. Name the opposite end of a boat. Name some other parts of a rowing-boat, of a yacht, of a liner, and say what they are. What do we say instead of "the stern of a railway-train?"

*"This has been a wonderful day!" said he, as the Rat shoved off and took to the sculls again. "Do you know, I've never been in a boat before in all my life." "What?" cried the Rat, open-mouthed. "Never been in a—you never—well, I—what have you been doing, then?"*

Who said the first sentence? Why is the exclamation mark used? Explain in detail what the Rat would do when he *shoved off*. What other phrases might have been used instead of *shoved off*? What is meant by *took to the sculls again*? Put that phrase in your own words. What is meant by *open-mouthed*? Why was Rat surprised? When might you stand open-mouthed? Say the last sentence aloud exactly as Rat might have said it. Why has this sentence such a peculiar form? Reply in a similar way to a boy who says to you, "I have never seen a motor-bus." Why did Rat ask Mole what he had been doing?

*"Is it so nice as all that?" asked the Mole shyly, though he was quite prepared to believe it as he leant back in his seat and surveyed the cushions, the oars, the rowlocks, and all the fascinating fittings, and felt the boat sway lightly under him.*

Notice that there is no comma or full-stop after a question-mark. What did Mole mean when he said, *"Is it so nice as all that?"* Why did Mole speak *shyly*? When might you speak *shyly*? Can you think of a word meaning the opposite of *shyly*? What was the Mole *quite prepared to believe*? Explain clearly the difference in meaning between *surveyed* and *looked at*. Why is *surveyed* an excellent word to use in this passage? Stand in front of the class and look at a part of your classroom. Now survey it. What are *rowlocks*? What purpose do they serve? Are there *cushions* in all rowing-boats? Why are they used? What does *fascinating* mean? Explain the difference between *fascinating* and *beautiful*. Learn to spell these two words. Tell what some of the *fittings* might be. Why did they fascinate

Mole? Tell of something which might fascinate you. In what circumstances might each of the following fascinate you:—a telegraph pole, a bottle of ink, a chair, a cake? Can you say what is necessary before a thing becomes fascinating? What does *sway lightly* mean? In what conditions can a boat sway heavily?

How many nouns and how many adjectives are there in the whole of this marked passage? Say them aloud. Put three of them into sentences of your own.

### V. Discussion exercises.

#### Questions.

1. You have an excellent word-picture of the meeting of Mole and Rat. Which of the two was the more cautious, and why?

2. Discuss the reasons why Mole was more delighted than Rat at finding himself in a boat.

3. Explain fully why Rat was surprised at Mole's delight.

4. What differences do you notice between the speeches of the two animals?

5. Show from the conversations which of the two was the more alert.

6. The Rat never seemed worried about destinations and time-tables, and Mole was surprised at this. Account for this difference between them, by comparing Rat's life with that of Mole.

7. When the luncheon-basket was in the boat, Mole said, "This is too much." What did he mean?

8. Discuss the things which Mole could have shown to the Rat to fascinate him.

9. Try to show of what Mole was dreaming as he lay in the boat without speaking for half an hour.

10. How did Rat show that his life was really an exciting one?

### WRITTEN WORK

#### I. Vocabulary.

*Note.*—The following type of exercise gives excellent vocabulary practice and

assists in the teaching of spelling and the simpler rules of grammar.

*Exercise.*—The following words and sentences should be upon the blackboard, arranged as shown. The children fill the blank space when rewriting the sentence, using the words from the text in a somewhat different sense or in a slightly different grammatical form:

SNUG: The cat was curled up — before the fire.

RESIDENCE: The wealthy man — in a mansion.

TWINKLE: He looked from the tent and saw the — stars.

SITUATION: The castle was — on the top of a hill.

CAUTIOUSLY: The order of traffic signal lights is stop, —, go.

HAULED: He worked for a firm of — contractors.

RAPTURE: The audience was —.

SURVEYED: The — measured the field.

FASCINATE: The crowd enjoys the — of football.

SOLEMN: The men walked —, and with grave faces.

DREAMING: He strolled — through the woods.

CLOG: Something had certainly — the pipes.

#### II. Incidental grammar—Adjectives.

*Note.*—At this early stage in the development of style in written work, the possession of a wide vocabulary is a primary consideration. Therefore the children should be encouraged to make liberal use of carefully selected adjectives; the fact that adjectives should be used sparingly and with great care will be pointed out later in the course.

Point out to the children that adjectives are placed close to a noun to answer one or more of these questions: 1. In what condition? 2. Of what kind? 3. Which? 4. Whose? 5. How much? 6. How many?

Write the following upon the blackboard, as examples of each of the above:—1. A full

basket. 2. A brown basket; a clumsy basket. 3. This pencil; that pen. 4. Your ruler; his book. 5. Little help; great values. 6. Seven years.

*Exercise 1.*—Write phrases illustrating each one of these six kinds of adjectives. Write sentences containing your phrases.

*Note.*—Write the following words on the blackboard: lemon, horse, rope, tramp, aeroplane, liner.

*Exercise 2.*—Place two suitable adjectives before each of the above nouns.

*Exercise 3.*—Write each of your adjectives, followed by a suitable noun.

*Exercise 4.*—Write down all the adjectives which you think might be used to describe: (a) a dog; (b) a thunderstorm; (c) a sunset; (d) a bowl of flowers.

*Exercise 5.*—Use the following adjectives in sentences of your own construction: pleasant; gentle; strong; blue; grey; bright; dangerous; priceless.

**III. Reproduction.**—Let the children write a few sentences in answer to each of the following questions:

1. Describe the meeting of Mole and Rat.
2. What did Mole do when seated in the boat?
3. Tell how they prepared for the picnic.
4. What did Rat say about the River?

**IV. Argument.**—Let the children write a few sentences in answer to these questions:

1. Prove that the Rat really led an exciting life.
2. What would prove most interesting of all to the Mole?
3. What would be likely to frighten him, and why?
4. Show that if Mole had been at home, with Rat as the visitor, the Rat would have been fascinated.
5. What actions prove the Rat's politeness?

**V. Imaginative work.**—The children might write a paragraph in answer to each of these questions:

1. Imagine that a storm arose on the river. Tell what might happen.
2. Write an account of Mole's visit to Puppy's kennel.

**VI. Descriptive work.**—The children might write a paragraph describing the journey down the river, using some of the following words and phrases, which should be written on the blackboard:—stern; cushions; rowlocks; oars; fittings; swaying lightly; wicker luncheon-basket; landing-stage; sparkle; ripple; scents; sunlight; trail; dream; sculled steadily.

## VII. Conversation.

*Note.*—Before the following exercises are attempted there should be a class discussion on the main points about which Mole and Rat conversed, and on the incidents and objects which would make the strongest appeal to the Mole.

*Exercise 1.*—Write a short conversation between Mole and Rat while they were preparing for the picnic.

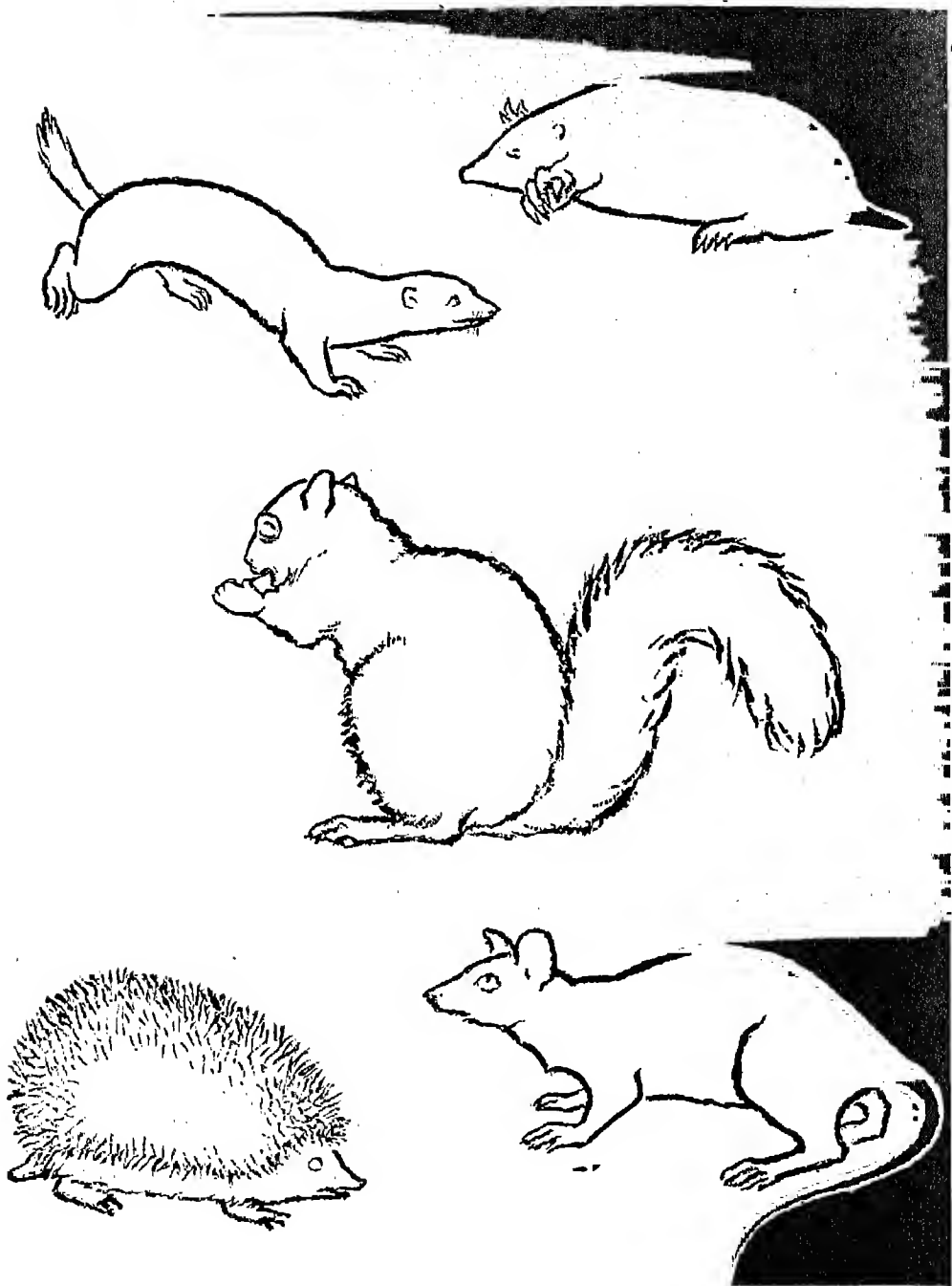
*Exercise 2.*—Write a short conversation between Mole and two of his friends at home, after the visit to Rat.

## NOTES FOR A LECTURETTE

### Creatures of the Countryside.

1. The *ferret* is a domesticated variety of the polecat, allied to the stoat and the weasel. It is smaller and slimmer than the polecat and is frequently an albino with yellowish-white fur and pink eyes, though a brown breed does occur. It has a slender body about 14 in. long and a bushy tail of 5½ in. The nose is pointed and sensitive and the eyes round and bright.

The ferret is kept for catching rabbits, but it is seldom fully domesticated, for it entertains little affection for its owner and is always liable to bite. It should be handled



CREATURES OF THE COUNTRYSIDE

1. FERRET

2. MOLE

3. SQUIRREL

4. HEDGEHOG

5. RAT



cautiously by grasping it just behind the shoulders.

In hunting rabbits the ferret is usually first muzzled, or it will kill a rabbit, gorge itself and then go to sleep in the burrow. The ferret is put down one of the holes of a rabbit warren, the other holes having been previously closed with nets. The rabbits, as soon as they discover the presence of the enemy, bolt from their holes and are caught in the nets.

2. The *mole* is an insect-eating animal that does much useful work in the soil, feeding entirely on worms, grubs and insects. Unfortunately, its habit of raising mole casts and the damage caused by its burrowing in newly-sown seed cause many people to set traps for it.

The mole is about 6 in. long, covered with velvety, greyish-black fur. The hairs of the fur are set vertically so that they will lie in any direction, which is a great advantage to the animal when burrowing. The body is rounded, the forelimbs are very short with strong claws which act as paddles in digging. Its nose is pointed, there are no ears showing, and the eyes are small, with dim sight.

The mole spends almost all its time underground, burrowing in search of food. It casts up small heaps of earth on the surface, which must not be confused with the larger mole hill covering the nesting place, which is usually built in an open field. One large nest chamber is hollowed out just below the surface, and lined with grass and leaves. Several galleries and tunnels often lead from the central chamber. The whole forms a large dome-shaped structure from the outside, and is always found near a water supply. The young ones are born, three or four together, in early summer.

3. *Squirrels* are found in almost every part of the world except Australia. In England they inhabit our woods and parks, living in the trees and coming down to the

ground in search of food. They live chiefly on nuts and acorns, but sometimes they eat birds' eggs and young buds. They have long sharp claws, which are useful for climbing; their front paws have one claw which looks like a thumb, longer than the others. In these paws the squirrel holds its nuts while it peels off the skin with its teeth. To eat a bird's egg, it holds the egg in its paws, cracks the top and sucks out the food.

The squirrel has long hind legs which enable it to leap from tree to tree. It is easily distinguished from other animals by its long furry tail. Its eyes are bright and black. The red squirrel that was once so common in England is now dying out, giving place to the grey squirrel from North America.

In the autumn squirrels gather stores of nuts, which they bury, usually at the foot of their tree, for use during the winter months. They sleep through most of the winter, but on the milder days they waken and come down to the ground to eat some of their stores. In May they make their nests, weaving them with moss, leaves and twigs in the fork of a tree. In June the young squirrels are born.

4. The *hedgehog* is the largest of the British insect-eating animals. It is about 10 in. long, with short limbs and a snout like a pig's. The back is covered with an armour of spines. When alarmed, the hedgehog can roll itself into a ball with the head and limbs tucked in so that nothing but an array of sharp spines is presented to the enemy.

In the daytime the hedgehog sleeps in hedges and thickets, and comes out at night to feed. It lives chiefly on insects, snakes, worms, snails and birds' eggs, with fruit and roots, and occasional mice and birds. The young are born three or four together in summer and early autumn. Newly born hedgehogs are blind, like kittens. They have soft, white prickles and no power to roll up.

The hedgehog hibernates all the winter, lying curled up under a heap of dead leaves without feeding or moving, till the warm weather returns.

A hedgehog is a useful friend in the garden and makes an interesting pet. He will make his own quarters in the garden or in an outhouse where a heap of hay or straw is left in the corner for him. He should be fed with a variety of fresh and wholesome food; morsels of raw meat, bones, freshly killed mice, and odd scraps of fresh vegetables are all acceptable to him. In addition, he will enjoy a little saucer of fresh bread and milk every morning. When the hedgehog prepares for his winter sleep he should be left severely alone till he comes out of his own accord in the spring.

5. There are two species of *rat* in Great Britain, the black rat and the brown rat. The larger brown rat is the more familiar and ferocious. The black rat has a shorter body, but a longer tail.

Rats are terribly destructive creatures as well as being germ carriers of disease. A distinguished biologist, who has studied the rat very carefully, says:

"The rat is the worst animal pest in the world. From its home amongst filth it visits dwellings and storerooms to pollute and

destroy human food. It carries bubonic plague and many other diseases fatal to man, and has been responsible for more untimely deaths among human beings than all the wars in history. On many a farm, if the grain eaten and wasted by rats and mice could be sold, the proceeds would more than pay all the farmer's taxes. The common brown rat has six to ten families a year, and each family averages ten in number.

"Rats feed upon all kinds of animal and vegetable matter. The brown rat makes its home in the open field, the hedgerow, and the river bank, as well as in stone walls, piers, and all kinds of buildings. It destroys grains when newly planted, while growing, and in every subsequent stage. It invades store and warehouse and destroys furs, laces, silks, carpets, leather goods, and groceries. It attacks fruits, vegetables and meats in the markets, and destroys by pollution ten times as much as it actually eats. It destroys eggs and young poultry and eats the eggs and young of song and game birds. It carries disease from house to house and bubonic plague from city to city. It causes disastrous fires, floods houses by gnawing lead water-pipes, and damages foundations, floors, doors, and furnishings of dwellings."

## LITERATURE STUDY WITH BACKWARD CHILDREN

### EXTRACT 1—THE TWINS' BIRTHDAY

#### READING

Jack and Mary are twins, and last month they had their twelfth birthday. They are always glad that their birthdays come on the same day, because they both have many presents and they play with them together. At breakfast time on their twelfth birthday

Jack whispered to Mary, "I wonder what our presents will be."

"Wait and see," whispered Mary, "you know that we never get them till after breakfast."

"Mother," said Jack, "did the postman bring any parcels this morning?"

"Wait and see," said his mother, laughing.

Their father winked at Mary, and said,

"I don't believe the postman came at all, this morning."

"Oh dear," said Jack, "I do hope he *did* come!"

When breakfast was finished, their mother said, "Now, children, if you go into the front room, you might find something you will like." "Oh, thank you, Mother!" exclaimed the twins together, as they scrambled down from their chairs. Hand in hand, they ran to the front room, burst open the door—and there, on the hearthrug, were four parcels, each one wrapped in brown paper, and neatly tied with thick, white string. On one big parcel was written, "To Jack, with love from Mother and Dad," and on another large one was written, "To Mary, with love from Mother and Dad."

With sparkling eyes and laughing faces the twins sat upon the rug and opened their parcels. Suddenly, Jack leapt up and shouted, "Oh! look what I've got!" In his hands he held a fine model aeroplane, nearly two feet long, painted blue with shining silver wings. The propellor was silver, too, and Jack started to turn it with one finger. As he did so, a thick rubber band inside the 'plane started to twist round and round. "Look!" yelled Jack, "it winds up! I'll bet it will fly right up over the top of the house. Isn't it a beauty, Mary?"

But Mary took no notice of her happy brother. She sat and stared at a beautiful, pale blue silk evening frock, lying, with a pair of silver shoes, upon the open sheet of brown paper. Carefully she lifted the frock and held it in front of her dress. Then, without a word to Jack she picked up the shoes as well, and ran to her mother in the kitchen. "Oh, Mother, dear," she said, "they're lovely, just lovely. Thank you ever so much." She kissed her mother and father and ran upstairs to try on her pretty new clothes. Then Jack ran into the kitchen, holding his aeroplane high in the air.

"Isn't she a beauty!" he exclaimed, and

then he, too, thanked his parents for his fine present.

"And what about the other parcel, Jack?" asked his father. "Oh dear, I've forgotten that," said Jack, laughing, and still holding his blue and silver aeroplane, he ran back to the front room, sat on the rug, put his 'plane down carefully beside him, and then opened the small parcel addressed to "Master Jack Harrison." Inside there was a note, on which was written, "With many good wishes for your twelfth birthday, and love from Uncle Tom," and, wrapped in tissue paper, Jack found a fine big penknife. The case was white ivory, and there were two silver-steel blades, bright and sharp. When he opened the blades, Jack saw something else hidden in the haft. He pulled it, and out came a tiny pair of very sharp scissors, fastened at one end to the knife.

Then Mary came in and opened the parcel addressed to "Miss Mary Harrison." Inside there was a golden coloured box, which she opened. Jack heard her say, "Oh, how lovely!" He leaned over and looked. There lay, in white velvet, rows and rows of needles of all shapes and sizes, a bright pair of scissors and a shining silver thimble. Fastened to the lid of the box was a note bearing the same words which Jack had found on his note from Uncle Tom. With cries of delight Mary and her brother ran back to their parents to show the gifts from Uncle Tom. "How strange," said their mother, "there is something silver in every one of your gifts. You are very lucky children!"

#### NOTE

This extract is one of the types which fulfil the conditions that the teaching of backward children should be mainly based on their own experience and on things that they have seen, done or made. The following exercises give training in speech and writing, and help these children to fit appropriate words to various situations.

## ORAL WORK

Encourage the children to talk about their own birthday party and presents. If necessary, give the following leads:

1. Who would like to tell us about his last birthday?

2. Tell us about the presents you had.

3. Who has had other interesting presents given to him? What were they?

4. What special treats were you given?

5. Who had a party? Tell us about it—who came, and what you all did.

*Exercise.*—Invite oral answers to the following questions:

1. What did Jack ask his mother at breakfast time?

2. Tell how the children went from the kitchen and found their presents.

3. Describe the appearance of the parcels.

4. What was written on the parcels?

5. Say what you can about Jack's two presents.

6. Tell all you know about Mary's presents.

7. What had Uncle Tom written?

8. Which of the presents contained no silver metal?

9. Then why did the children's mother say that there was something silver in every one of the gifts?

10. Which of the presents would you have liked most, and why?

## WRITTEN WORK

*Exercises.*

1. Write the words which describe the aeroplane; its wings; Mary's frock; her box.

2. Write short sentences of your own, each containing one of the words.

3. Write your name in full.

4. Write Jack's name in full.

5. If the children live at 27, High Street, Bellingham, Essex, write the full name and address of Jack, as you would put it on a parcel.

6. Address an envelope to Mary.

7. Write a sentence describing each of these:

(a) The parcels on the hearthrug.

(b) The aeroplane.

(c) Mary's gift from Uncle Tom.

(d) Jack's penknife.

## INCIDENTAL GRAMMAR

*Note.*—Tell the children that a noun is a word that is used as a name. Explain to them that most nouns represent things that can be seen or touched. (Though this covers only a small proportion of nouns, it gives these children a concrete thought.) Write the following list of words on the blackboard, and ask the children to copy down the nouns. Afterwards encourage the children to explain why they are nouns, and why the other words are not nouns:—running; desk; follow; bread; rice; nice; falling; glue; ruler; fierce; sea; see; three; boys.

*Exercises.*—Write twelve nouns which appear in the extract, *The Twins' Birthday*. Write three short sentences, each containing one of the nouns. Write all the nouns which appear in this sentence:—"The boy ran to school, but he was late, for the bell had been rung, all the children were in their classrooms, and the gate and the doors were shut."

*Note.*—Give plentiful practice in picking out nouns from any type of reading matter. Treat it somewhat as a game; for example, see who can write the largest number of nouns in five minutes, etc.

## EXTRACT 2—HOW BLACK BEAUTY WAS TRAINED

*Note.*—Before the reading of this extract, the teacher is advised to hold a general class discussion on horses, along the lines indicated in the first note of the exercises which follow the extract.

## READING

I was now beginning to grow handsome; my coat had grown fine and soft, and was glossy black.

I had one white foot, and a pretty white star on my forehead. People thought me very handsome. My master would not sell me till I was four years old; he said lads ought not to work like men, and colts ought not to work like horses till they were quite grown up.

When I was four years old, Squire Gordon came to look at me. He examined my eyes and my mouth, and felt my legs all down. Then I had to walk, trot, and gallop before him. He seemed to like me, and said, "When he has been well broken in, he will do very well." My master promised to break me in himself as he would not like me to be frightened or hurt; and he lost no time about it, for the next day the breaking in began.

Every one may not know what breaking in is, so I will describe it. To break in a horse is to teach it to wear a saddle and bridle, and to carry on its back a man, woman, or child; to go just the way the rider wishes, and to do so quietly. Besides this, the horse has to learn to wear a collar, a crupper, and a breeching; and he must learn to stand still whilst these are put on. Then he must be taught to have a cart or a chaise fixed behind him, so that he cannot walk or trot without dragging it after him; and he must learn to go quickly or slowly; just as his driver wishes.

He must never start at what he sees, speak to other horses, bite, kick, or have any will of his own; but must always do his master's will, even though he may be very tired or hungry.

But the worst of all is that when his harness is once on, he may neither jump for joy nor lie down for weariness. So you see this breaking in is a great thing.

Of course, I had long been used to a halter and a headstall, and to be led about in the fields and lanes quietly, but now I was to have a bit and a bridle.

My master gave me some oats as usual, and after a good deal of coaxing, he got the bit into my mouth and fixed the bridle. What a nasty thing the bit was! Those who

have never had one in their mouth cannot think how bad it feels. A great piece of cold, hard steel as thick as a man's finger is pushed between your teeth and over your tongue, with the ends coming out at the corners of your mouth, and is held fast there by straps over your head, under your throat, round your nose, and under your chin, so that no way in the world can you get rid of the nasty hard thing. Bad! bad! Yes, very bad! At least, I thought so; but I knew my mother always wore one when she went out, and that all horses did when they were grown up. And so, what with the nice oats, and what with my master's pats, kind words, and gentle ways, I got to wear my bit and bridle.

Next came the saddle, but that was not half so bad. My master put it on my back very gently, whilst old Daniel held my head. Then, patting and talking to me all the time, he made the girths fast under my body. I had a few oats, then I was led about for a little while; and this went on every day till I began to look for the oats and the saddle.

At length, one morning my master got on my back and rode me round the meadow on the soft grass. It certainly did feel queer; but I must say I felt rather proud to carry my master; and, as he continued to ride me a little every day, I soon became accustomed to it.

The next unpleasant business was putting on the iron shoes; that too was very hard at first. My master went with me to the smith's forge to see that I was not hurt or frightened. The blacksmith took my feet in his hand, one after the other, and cut away some of the hoof. It did not pain me, so I stood still on three legs till he had done them all. Then he took a piece of iron the shape of my foot, clapped it on, and drove some nails through the shoe quite into my hoof, so that the shoe was firmly held. My feet were very stiff and heavy, but in time I got used to it.

And now having got so far, my master went on to break me to harness; for this there

were more new things to wear. First, they placed a stiff, heavy collar just on my neck, and a bridle with great side-pieces, called blinkers, against my eyes. And blinkers indeed they were, for I could not see on either side, but only straight in front of me. Next there was a small saddle with a nasty stiff strap that went under my tail; that was the crupper. I hated the crupper—to have my long tail doubled up and poked through that strap was almost as bad as the bit. I never felt more like kicking, but of course I could not kick such a good master; and so in time I got used to everything, and could do my work as well as my mother.

I must not forget to mention one part of my training which I have always considered a very great advantage. My master sent me for a fortnight to a neighbouring farmer who had a meadow which was skirted on one side by the railway. Here were some sheep and cows, and I was turned in amongst them.

I shall never forget the first train that ran by. I was feeding quietly near the pales which separated the meadow from the railway, when I heard a strange sound at a distance; and before I knew whence it came—with a rush and a clatter, and a puffing out of smoke, a long black train of something flew by, and was gone almost before I could draw my breath. I turned, and galloped to the farther side of the meadow as fast as I could go; and there I stood snorting with astonishment and fear.

In the course of the day many other trains went by, some more slowly; these drew up at the station close by, and sometimes made an awful shriek and groan before they stopped. I thought it very dreadful, but the cows went on eating very quietly, and hardly raised their heads as the black, frightful thing came puffing and grinding past.

For the first few days I could not feed at peace, but as I found that this terrible creature never came into the field nor did me any harm, I began to disregard it; and

very soon I cared as little about the passing of a train as the cows and sheep did.

Since then I have seen many horses much alarmed and restive at the sight or sound of a steam-engine; but thanks to my good master's care, I am as fearless at railway stations as in my own stable.

Now if any one wants to break in a young horse well, that is the way to do it.

My master often drove me in double harness with my mother because she was steady, and could teach me how to go better than a strange horse. She told me the better I behaved, the better I should be treated, and that it was wisest always to do my best to please my master. "But," said she, "there are a great many kinds of men: there are good, thoughtful men like our master, that any horse may be proud to serve; but there are bad, cruel men, who never ought to have a horse or a dog to call their own. Besides these, there are a great many men foolish, vain, ignorant and careless, who never trouble themselves to think; these spoil more horses than any one, just for want of sense. They don't mean it, but they do it for all that. I hope you will fall into good hands, but a horse never knows who may buy him, or who may drive him. It is all a chance; but still I say, 'Do your best wherever you are, and keep up your good name'."

ANNA SEWELL. *Black Beauty*.

#### NOTE

Many parts of the story of *Black Beauty* are of interest to the slower children, because the incidents related can be understood by these children and the language is, on the whole, quite simple.

Before the book or extract is taken with slower children, it would be as well to enquire which children have had any dealings with horses, or are familiar with the habits, behaviour and best methods of treatment of a horse. Such children might be encouraged with suitable questions to

pass on some of their knowledge to the rest of the class, and then this material should be implemented by the teacher.

General principles which should be considered in the teaching of English to backward children appear in the general introduction to the course, and in certain of the model lessons there appear a few exercises which such children might undertake. The teacher is advised, however, to extend the types of exercises along the lines suggested in this model lesson.

### ORAL WORK

*Note.*—Encourage the children to talk about horses in general, and with particular reference to personal experiences. If necessary give the following leads:

1. Who has spent a holiday on a farm?
2. What were the horses doing?
3. What differences in appearance are there between a horse which draws a plough or a heavy cart and a racehorse?
4. Has any child ridden on a horse? If so, tell the class about the experience.
5. What does a horse eat and drink? Where and how does it sleep?
6. Tell some reasons why horses and all other animals should be treated with kindness and care.

*Questions.*—Invite oral answers to the following questions based upon the extract:

1. Why do men "break-in" a horse?
2. Tell clearly how they do it.
3. The writer describes in great detail the bit and what it feels like. Say in your own words what Black Beauty thought about the bit.
4. How was a saddle first put on her?
5. Name some of the tools used by a blacksmith. If possible, study the picture entitled *Shoeing the Bay Mare*.
6. Explain how a blacksmith shoes a horse.
7. Can you say why there are less blacksmiths than there used to be?
8. What has taken their place?

9. What did Black Beauty do when first she heard and saw a train?

10. Tell what other sights and sounds might frighten a young horse.

*Note.*—The following shows a type of simple vocabulary exercise which will be of benefit to slower children. The following sentence from the extract should be written upon the blackboard:

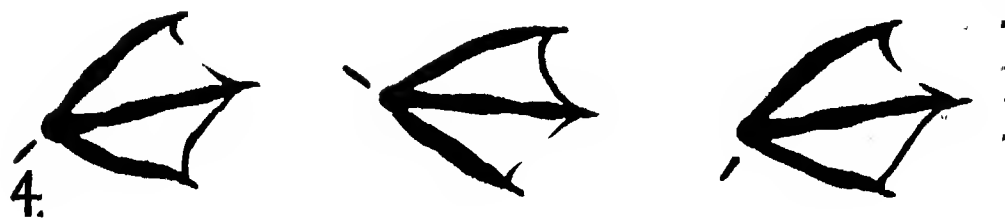
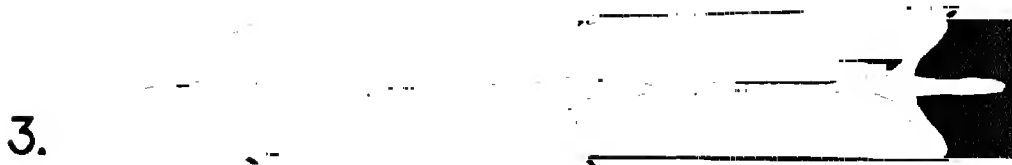
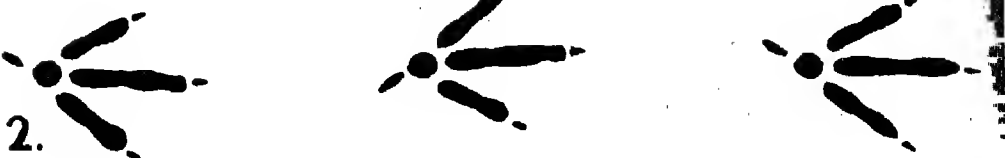
*There are a great many men foolish, vain, ignorant and careless.*

*Exercise.*—Tell clearly the meaning of *foolish*, *vain*, *ignorant* and *careless*. When might a boy be *foolish*? How might you be able to tell when a person is *vain*? What is an *ignorant* person? Tell some things which might be done by a *careless* boy, girl, man, woman, or animal. Can you say words which mean the opposite of *foolish*, *vain*, *ignorant* and *careless*?

### WRITTEN WORK

*Exercises.*

1. A young horse is called a *colt*. Write the name of a young dog, cat, cow, hen, sheep, eagle, tiger, hare.
2. Write a few sentences telling what a young horse must learn to do.
3. Write a sentence telling clearly what a bit is like.
4. What does Black Beauty have to say about the time when her master first rode on her back?
5. Write a few sentences telling how a blacksmith shoes a horse. Before you begin to write, think what the blacksmith does first of all, what he does next, and what he does last of all. Write these things in the proper order.
6. Imagine that you were a young horse in a field, and that you saw and heard a train for the first time. Write a few sentences saying what you would see, what you would hear, and what you would do.
7. Write, in one sentence, the reason why Black Beauty soon learned to take no notice of trains.



SNOW TRACKS OF BIRDS AND ANIMALS

1. HOUSE SPARROW

2. FOWL

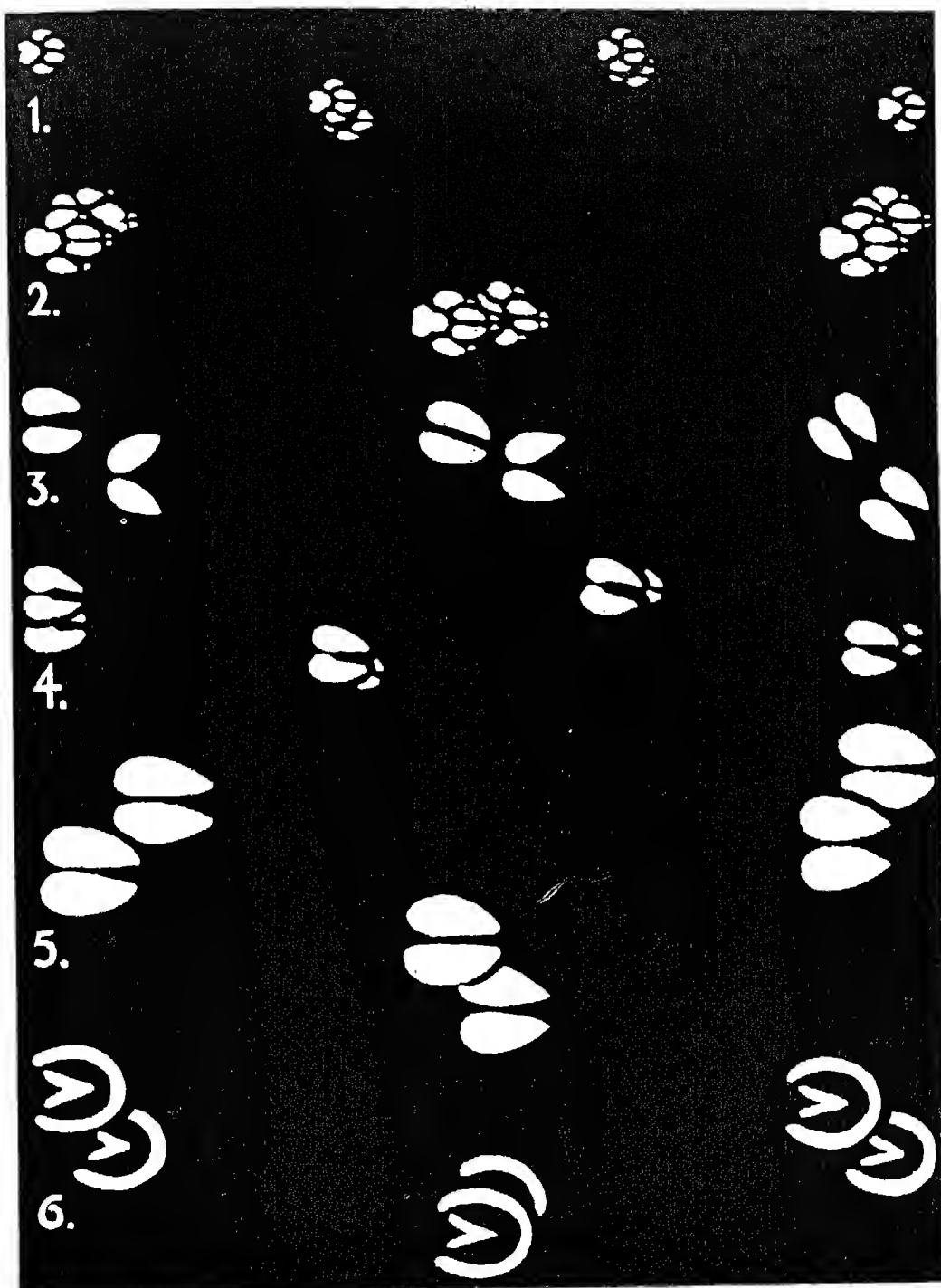
3. PHEASANT

4. DUCK

5. WILD RABBIT

6. SQUIRREL





TRACKS IN THE FARMYARD

1. CAT

2. DOG

3. PIG

4. SHEEP

5. COW

6. HORSE

## INCIDENTAL GRAMMAR

**Introduction to adjectives.**

*Note.*—Ask the children to discover, in the first sentence of the extract, the words which describe Black Beauty's coat. The words are *fine, soft, glossy, black*.

Explain to the children that such words, which tell what an object is like, are called adjectives. Write the word *adjective* upon the blackboard. Beside it draw two "pin men," one tall, the other short. Ask the children to say adjectives which describe the pin men. They will readily give *tall* and *short*. From this, proceed to *fat* and *thin*, with appropriate simple blackboard sketches. Then ask for other adjectives which might describe a person. Write them on the blackboard.

Upon the blackboard draw several small circles. Fill each one with coloured chalk, using different colours. The children should tell the name of the colour, which should then be written upon the blackboard.

*Questions.*

1. Why are the names of colours also adjectives?

2. Say two or three adjectives which might describe your classroom; e.g., large, small, hot, cool, sunny, dull, bright, etc.

*Exercise 1.*—The following words should be written upon the blackboard:—black, motor-car, white, lorry, tall, house, enormous, tiny, butterfly, cruel, chair.

(a) Say which of the above words are adjectives.

(b) Say sentences of your own, using one or more of the above adjectives in each.

*Note.*—If additions to the above list of mixed words are used, the extra words should be confined to simple nouns and adjectives, so that the task of selection will not be complicated in the minds of the children.

At this early stage, avoid all reference to words of dual meaning such as, for example, *kind, hold, look, cry*.

*Exercise 2.*—Write two adjectives before each of the following words:—train; horse;

room; boy; mother; bread; aeroplane; school.

Always try to select adjectives that tell clearly exactly what you want to describe.

## NOTES FOR A LECTURETTE

**Tracks of Birds and Animals.**

**I. Snow tracks.**—In the farmyard and in the open country the footprints of birds and animals can often be clearly seen in the mud or in the snow.

1. The *house sparrow's* footprints show clearly in the snow. Its four toes can be seen, three in the front and one behind. It hops about, keeping its two feet side by side.

2. The *fowl* walks instead of hops, and each foot is placed directly in front of the other.

3. The *pheasant* has a long toe at the back of its foot. Each footprint in the snow is joined up by a continuous line which is made by this long toe.

4. The *duck* walks, or waddles, like the fowl, placing its feet directly in front of each other. The marks of its webs are clearly seen.

5. The *wild rabbit* enjoys hopping about in the snow. It is able to move swiftly, and has a curious method of doing so. It takes a leap in the air, completely stretching out its body. Then it brings its hind legs forward until they project beyond the head. While it is in this position its forepaws land on the ground, one slightly in front of the other. Then its hind legs, kept level, strike the ground in front of the forepaws. When frightened, a rabbit can make a leap as long as twenty feet.

6. The *squirrel* hates the snow and cold, and tries to stay asleep during the winter. If hunger awakens it, however, it comes

down to the ground in search of food and makes the marks of its paws in the snow, with a feathery patch lightly imprinted where the tail has brushed.

## II. Tracks in the farmyard.

1. The dainty paw marks of the *cat* show that it places its right hind paw on part of the mark of the right front paw, and similarly the left hind paw is placed on the left front paw.

2. The *dog* walks in the same way as the cat, but its paw marks are heavier and its claws can be seen.

3, 4 and 5. The *pig*, *sheep* and *cow* all have cloven feet. In the case of the sheep, the footprints overlap.

6. The *horse* walks on its toes. Skeletons of horses have been found with several toes on their feet. Thousands of years ago horses began to run on their toes so that they might move faster. Most of their weight rested on the centre toes and gradually the others disappeared, until to-day the horse has only one toe on each foot. These are shod by man, and the outline of the iron horse shoes are firmly imprinted in the mud.

# THE TEACHING OF GENERAL WRITTEN COMPOSITION

**Scope of the work.**—While the written English outlined in connection with literature serves an invaluable purpose, it does not provide senior school children with sufficient opportunities to express themselves on matters within their experience, and therefore this section is intended to give some indication of possible lines of approach. Technical difficulties receive the first consideration under the heading of *Aids to the Writing of English*. It is generally accepted that, following this technical study, letter writing should come first, "because to the child that is the most familiar of all writing, connected intimately with aunts and uncles and birthdays and Christmas Day." It is quite probable that many of the children under consideration will never need, in real life, to write more than letters, and they should certainly be trained in the use of good form and sound style. Narrative compositions are enjoyed by children, as long as they are expected to reproduce only short incidents, and several such suitable incidents are included, together with suggestions for the oral class dis-

cussions which should precede such written work.

The writing of simple descriptions of objects and scenes with which the children are familiar gives excellent practice in orderly arrangement of material, in accurate observation, in extension of vocabulary and in the careful selection of suitable descriptive words; while accounts of topical events are interesting and serve a similar purpose. The writing of conversations stimulates interest, inventiveness and imagination; the exercises offer a useful introduction to the writing of simple plays. Further comments and suggestions appear in the general introduction to the three years' course.

## I. AIDS TO THE WRITING OF ENGLISH

**Note.**—This section is given in the form of a lesson unit dealing with the full stop, the comma, the exclamation mark, the question mark, the apostrophe and certain common abbreviations; the work involved should, of course, be spread over

several English periods, and revision exercises of a similar type should be given at intervals throughout the first year. The lessons will assist in the development of general technique in all types of written work. Incidental grammar does not appear in this section as it is dealt with in some detail in the sections on the teaching of literature.

## PUNCTUATION

### I. The full stop.

*Note.*—Remind the children that the majority of sentences end with a full stop, and that the first word of the next sentence must, in all cases, begin with a capital letter.

*Exercise.*—The following should be written upon the blackboard:

I sat by the window outside I saw the sun there were many birds perched on the trees a rabbit was running across the field.

Let the children rewrite the above, putting in full stops and capital letters. Then alter the blackboard work, putting in stops and capital letters in coloured chalk and allow the children to correct their work.

*Note.*—Explain to the children that whenever they write a letter or a composition of any kind they should see that every completed statement is followed by the correct stop, and that every sentence begins with a capital letter. The children should be told that if they read over their work, they will obtain a much better idea of its construction, and will discover more easily where the stops should come.

Tell the children that a full stop or period is also used after shortened words, termed abbreviations. Let them study the following, which should be put upon the blackboard:

St.; rd.; J.P.; M.P.; Esq.; Mr.; etc.; yds.; ft.; ins.; L. & N.E.R.; L.M. & S.R.; G.W.R.; S.R.

A longer list of common abbreviations appears in the second year's course.

### II. Commas.

*Note.*—Remind the children that commas are used to break up a sentence so that its meaning will be quite clear, and that when saying a sentence aloud we make a short pause at each comma.

*Exercise.*—The following should be written upon the blackboard:

I sat by the window enjoying the warmth of the sun and saw many birds perched on the trees a rabbit with his white tail bobbing up and down ran across the field followed by an enormous black-coated short-tailed spaniel.

Let the children rewrite the above, putting in full stops, capital letters and commas. Correct by the method previously outlined.

### III. Exclamation marks.

*Note.*—Explain to the class that sometimes a sentence expresses emotion, or tense feeling, or excitement. So that special emphasis shall be given to the thought, an exclamation mark takes the place of the full stop. Explain that individual words as well as complete sentences may express an emotion, indicate excitement, or make an order or command, and that the mark is also used in these cases.

*Exercise 1.*—The following should be written upon the blackboard:

How hungry I am! That boy has been run over! Alas! Oh dear! Come here! What a terrible accident! I'm falling! Stop! What! I will not go! He's winning! What a shocking affair!

Develop a class discussion on the above words and phrases, so that the children can distinguish between those showing emotion, excitement or a command.

*Exercise 2.*—The following should be written upon the blackboard:

Look out the cliff is falling it is falling on that man warn him look out there ah he sees us he runs it has missed him he has escaped how glad I am.

Let the children rewrite the sentences, inserting capital letters and exclamation marks in the correct places.

*Note.*—For correction purposes alter the blackboard copy with coloured chalk and let the children compare the result with their own efforts.

#### IV. Question marks.

*Note.*—Explain to the class that a sentence sometimes asks a question. To emphasise this, a question mark is used at the end of the sentence.

The following will make clear to the children the necessity for placing a question mark at the end of every question. Write on the blackboard the following sentences:

1. You will fetch that book now.
2. Will you fetch that book now?

From a class discussion obtain the information that sentence 1 is a command which might even be followed by an exclamation mark, whereas sentence 2 is a friendly question.

*Exercise 1.*—Allow selected children to say each sentence aloud. Get them to notice the different inflection that is used in speaking the two sentences. Encourage them to frame more sentences of a similar character.

*Exercise 2.*—The following should be written upon the blackboard:

- (a) See how that rabbit runs you would like to know the reason I will tell you.
- (b) You wish to do this you must not do it look see how dangerous it would be.
- (c) How thoughtless of you why were you not more careful.

The children should rewrite the sentences, inserting punctuation marks.

*Note.*—The following short extract is taken, by permission, from *Through the Centuries*, published by Messrs. Macmillan. It affords excellent practice in the correct insertion of question marks and exclamation marks. The exercise will also give the children their first practice in the writing of conversations.

*Exercise 3.*—Write the following upon the blackboard, omitting all question marks and exclamation marks, which are here inserted for the teacher's convenience:

*Wiseberry.* Sergeant! sergeant! the prisoner's gone! Turn out the guard!

*Pemble.* Aye, he's gone. But how has he gone?

*Wiseberry.* It matter's not! He's gone! The room is empty!

*Sergeant.* Who has left this room while you were on guard?

*Pemble.* No one but Lawy Ewhurst and her serving-maid, sergeant!

*Billing.* Serving-maid? She has no serving-maid! She came alone!

*Pemble.* Nay, but she did have. She had with her a fair wench—

*Sergeant.* Thou blockhead! that was Sir Nicholas! Gone—in women's clothes! Ho, Billing! Raise the alarm bell! Hartley, call the officer of the watch! Where is Sir Nicholas? Find him, rogues!

(a) Let the children rewrite the above extract, putting in all punctuation marks.

(b) Insert the correct punctuation marks in coloured chalk on the blackboard copy, and let the children correct their own work.

(c) Allow selected children to explain the reason for the insertion of each question mark and exclamation mark.

#### V. The apostrophe, or lifted comma.

*Note.*—Explain to the class that an apostrophe is a lifted comma appearing above a word between two letters, and indicating that a letter is missing; it also indicates possession.

*Exercise 1.*—Write the following upon the blackboard:

it's; don't; can't; you've; we'll; haven't.

The children should write out the words in full, and also any further examples of this use of the apostrophe that they can discover.

*Exercise 2.*—Write the following upon the blackboard:

- (a) Jacks pens are here.
- (b) Where are babys toys?

(c) On a soldiers coat there are many buttons.

Let the children rewrite these sentences, inserting the apostrophes.

*Exercise 3.*—Dictate the following sentence, which the children should write correctly:

It's certain that I've lost Tom's books, though the cupboard's full of other things; neither can I find the dog's chain in its kennel.

Reference should be made to the difference between *it's* and *its*.

## II. THE WRITING OF LETTERS

### 1—BUSINESS LETTERS

*I. Note.*—1. Discuss with the children the reasons why letters are written, and obtain from them the fact that there are two main kinds of letters, the business letter and the personal one.

2. Let the children mention a few people to whom they or their parents sometimes write business letters; e.g., the tradesmen, the doctor, the employer.

3. Point out that in business letters the writer generally has one chief point which he must clearly bring out in his communication, and that, having selected that point, the writer should next take care to use only ideas in the letter which help to bring out the point he has in mind. He should omit all details which have nothing to do with the main purpose of the letter, while including sufficient detail to convey a clear impression to the reader.

4. The following exercises will allow the children to grasp the essentials of selection of material and give them practice in writing business letters.

*Exercise 1.*—Name some topic upon which you or your parents might find it necessary to write to the butcher, the grocer, the doctor, a garage, your head teacher.

*Exercise 2.*—With each name as a heading, write the essential details that would be put in your letter, if dealing with the topic you have mentioned; for example, a letter

to a garage—ask for a taxi to be sent; give address, time required, destination, number of persons; ask for the charge.

*Exercise 3.*—Read your list aloud and see if anyone else in the class can offer suggestions for something to be omitted, or for something which you have forgotten and which must be added.

*Exercise 4.*—Omitting all salutations and endings, write your letter to the butcher, grocer, doctor, head teacher or garage.

*Note.*—Selected children might read aloud the letter written in Exercise 4 and comments be obtained from other members of the class, with suggestions and criticisms. Alternatively, the teacher might write upon the blackboard a letter which would be a good answer to the question. Such methods ensure that the children possess sound ideas on the contents of business letters before they proceed to the less important conventional features of arrangement.

Upon the blackboard draw a large frame to represent a sheet of notepaper, and inside this frame write the following:

(*The heading*)  
185, Rolling Gardens,  
Brighton.  
(*The address*)  
J. C. Smith, Esq. 25th June, 19—.  
68, Imperial Road,  
Bedford.

(*The salutation*)  
Dear Sir,

(*The close*)  
I am,  
Yours faithfully,

Point out to the children the following comments:

(a) The *heading* informs the reader of the place at which the letter was written and the date of writing.

(b) The *address* consists of the name and address of the person to whom the letter is written.

(c) The *salutation* is the formal manner of beginning the letter.

(d) The *close* is the formal ending of the letter.

*Exercise 5.*—Let the children copy the blackboard arrangement, but using their home address for the heading, and the name and address of a friend for the address. Such salutations as "My dear Harry" or "Dear Dorothy" will be used, and the close might be, "I am, Yours affectionately" or "I am, Yours sincerely."

*Exercise 6.*—Give the children plentiful practice in the accurate arrangement and writing of such formalities as the following, after explaining the necessity for accurate punctuation:

Headings: 23, High St., Birmingham. 1st June, 19—. Seaview, Lampton Rd., Hastings. 30th April, 19—. 7, Regent Square, Malton, Yorks. 16th December, 19—.

Addresses: A. C. Bates, Esq., J.P., 29, The Crescent, Worthing. The Rev. S. R. Hill, The Vicarage, Moss-on-Deane, Lancs. Messrs. Macmillan & Co., Ltd., St. Martin's Street, London, W.C.2.

Salutations: Dear Sir; Dear Madam; My dear Sir; My dear Madam; Gentlemen.

Closings: I am, Yours truly; I am, Yours very truly; I am, Very truly yours; I am, Yours faithfully; I am, Yours respectfully; I am, Your obedient servant.

Explain to the children that the above salutations and closings apply only to business letters.

**II. Note.**—Point out to the children that the envelope is directed in the same way as the address. Not all children know where to begin the writing of the addressee's name, and a useful indication is that they should begin approximately half-way down and a third of the way along the envelope, as in the illustration below.

*Exercise 1.*—Let the children draw a rectangle 6 in. by 3½ in. and put a point at a spot approximately half-way down and a third of the way along the envelope. The teacher should examine rapidly the position of this starting mark on all rectangles and, when passed as correct, the name and address of a friend or of a tradesman should be written in the rectangle, as follows:



A. J. BROWN, Esq.,

38, High Street,

Longton,

Staffordshire.

*Note.*—Allow selected children to hold up their “envelopes” in front of the class and invite criticisms of the arrangement from the rest of the class.

*Exercise 2.*—The children should draw an envelope front in the form of a rectangle 6 in. by  $3\frac{1}{2}$  in. and, without further comment by the teacher, insert the following name and address, which should be given orally to the class:

A. J. Brown, Esq., 38, High Street,  
Longton, Staffordshire.

*Note.*—Invite criticisms of selected work, as before.

Such exercises as the above should be given at frequent intervals during the first year, so that the children will have plentiful practice in the somewhat difficult exercise of accurate addressing of envelopes. It is advisable to give occasional practice with rectangles 9 in. by 4 in., which will represent foolscap envelopes.

**III. Note.**—The following list gives examples of business letters which the children might write at intervals during the first year:

Write a letter:

1. To your butcher, asking him to send some meat.
2. To your milkman, explaining that the milk delivered this morning had turned sour.
3. To your head teacher at school, explaining that you will be absent for two days, being ill.
4. To your head teacher at school, asking for leave of absence for a fortnight, to go on a holiday with your parents.
5. To your doctor, asking him to make an appointment to see you.
6. To a man living across the road. His dog has destroyed some special plants in your garden.
7. To the head postmaster of your town, explaining that some letters addressed to you have recently been delivered to the wrong house.

8. To a newsagent, asking him to start delivery of a daily newspaper, a weekly magazine, and a monthly magazine.

9. To the newsagent, informing him that your newspaper has not been delivered.

10. To the mayor of the town, thanking him for the enjoyable time you had at a children's party, to which he had invited you.

Before each of these letters is written, there should be class discussion on suggested contents, including the salutations and closings which will be appropriate. It is desirable, too, that in each case the children should have practice in addressing the envelope for each letter.

## 2—PERSONAL LETTERS

**I. Note.**—1. When introducing the topic of the writing of personal letters, comment to the children on the following:

(a) To write a good letter of this kind, imagine that you are talking to your friend.

(b) Try to write down what you would say to him if he were standing near you.

(c) Use the words which come naturally to you.

(d) As your friend cannot ask or answer questions, or make remarks, it is necessary to write down everything that you wish to say, and to make your meaning quite clear.

(e) It is polite to begin your letter with some comment about your friend or his family before mentioning yourself.

(f) You must have orderly arrangement, so deal with one topic before you pass on to the next, and make a separate paragraph for each subject with which you will deal.

2. Read to the class the following letter, which was written a short time ago by a boy to his cousin, and obtain a class discussion on how far the letter fulfils each of the above six points:

My dear Arthur,

Thank you very much for your letter of last week. I am very much pleased to hear that you and Uncle Jack are quite well. I



hope that Auntie May will soon be better so that she will be able to enjoy her holiday next month.

You will be pleased to hear that Mother and Dad say that I can come to your camp for a week in August, so I shall be able to look forward to a fine holiday with you. I hope that you will write to me and tell me what I shall have to bring in the way of clothes and towels and blankets and other things. What shall you take with you?

I wonder if my friend George Ross can come with me. He is the boy who lent you his bicycle last year, so I expect you remember him. He is a nice friend to have, and he likes swimming, so he could join us in the lake. Will you tell me if he can come?

I am,

Your affectionate cousin,  
Harry.

*Exercise 1.*—Let the children make a written list of the following:

(a) Common salutations to friends and relatives:

Dear Jack; Dear Father; Dear Uncle; My dear Margaret; My dear Jack; My dear Father; My dear Uncle; My dear Mother; Dear Mr. Smith; My dear Mr. Smith; Dear Mrs. Smith; My dear Mrs. Smith.

(b) Common closings of letters to friends and relatives:

I am, Yours sincerely; I am, Yours very sincerely; I am, Yours affectionately; I am, Your loving daughter; I am, Your sincere friend; I am, Your affectionate father.

*Exercise 2.*—The children should write a letter, complete with address, salutation and closing, replying to an invitation from a friend to join him on a cycling tour.

**II. Note.**—The following list gives types of letters which the children might write at intervals during the first year:

Write a letter:

1. To your father on his birthday.
2. To your brother, who has sent you a birthday present.

3. To your mother, who has been ill, and who is now at the seaside, having a restful holiday.

4. To your uncle, who is coming by train to visit you.

5. To your cousin, who has been hurt in a road accident.

6. To a friend, accepting an invitation to stay with him.

7. To a friend, refusing his invitation to stay with him.

8. To your aunt, who has invited you to spend a week's holiday with her in a city or at the seaside.

9. To a friend, asking for the loan of a book.

10. To the same friend, thanking him for lending the book to you.

### III. WRITTEN CONVERSATIONS

*Note.*—The writing of simple plays is not beyond the capacity of second and third year children, as long as they have had, in the first year, practice in the writing of conversations.

The following model lessons introduce this branch of written English and give in orderly form the basic principles which the children should understand and apply. The topics selected are simple, and in the early stages the teacher should not expect long, continuous dialogue, nor long single speeches. The children should aim at making the individual speeches natural, interesting and appropriate to the speaker, and as they gain confidence in tackling the method and style they will become more ambitious in the material they offer.

Written conversations are an aid to the writing of the more usual forms of composition, for they offer opportunities for practice with original material, the selection of which requires careful thought, and the exercises also compel the children to study the problems of arranging to the best advantage the thoughts which are to be expressed.

## 1—A NURSERY RHYME

**Jack and Jill.**

*Note.*—1. The following should be written upon the blackboard:

Jack and Jill went up the hill  
To fetch a pail of water.  
Jack fell down and broke his crown,  
And Jill came tumbling after.

2. Explain to the class that the story of this rhyme is to be written in the form of a conversation between Jack and Jill.

3. Ask for suggestions for the first speech, by means of such questions as the following:

(a) Who might make the first remark? (Jack.)

(b) What might he offer to do? (Help Jill to fetch the water.)

(c) Would Jill accept the offer? (Yes.)

(d) Why would she accept? (Because of the hill.)

(e) How could you show, in speech, that they started to climb? ("Well, let us start!" or, "Off we go!" or, "It's hard work, isn't it, Jack?")

(f) How can a speech show that the children arrive at the top of the hill. ("Here we are, at last!" or, "Now, Jack, here's the well.")

Explain to the class that the passing of time may be noted with four spaced dots placed in a line.

4. Before proceeding further with this oral work, begin to build up a blackboard example of the setting down of the conversation as it has so far proceeded, using ideas offered by the class. The following is one possible example:

*Jack and Jill*

*Jack.* May I help to carry your pail?

*Jill.* Yes. Thank you very much. This is a very steep hill.

*Jack.* I'll hold this side of the handle.

*Jill.* Well, let us start—off we go!

*Jack.* It's hard work, up this narrow path. Mind you don't slip on those stones!

*Jill.* Oh, I'm quite safe! I climb this hill every day.

*Jill.* Now, Jack, here's the well.

*Jack.* Good! here we are at last. I'm very warm.

*Jill.* Yes, and I'm thirsty. Let's have a drink before we go down. Shall we?

*Jack.* Yes. Fasten the pail on the hook and I'll lower it into the water. That's right. It's full. Now then, up it comes!

*Jill.* How cool the water looks!

*Jack.* I'm sorry we have no drinking cup. Will you make a cup of your hands?

*Jill.* That's a good idea. Ah! what lovely cold water!

*Jack.* Yes, it is. I'm feeling better now.

*Jill.* So am I. Shall we go down, now?

*Jack.* Right! Catch hold of your end of the handle. Off we go!

5. Point out to the children the general arrangement, as follows:

(a) Each speech begins on a new line.

(b) The name of each speaker is clearly marked, and is followed by a full stop.

(c) Lifted commas are not used at the beginning and end of speeches.

(d) Abbreviations help to form a style of natural speech.

(e) Question marks and exclamation marks help to brighten the conversation and quicken the reader's interest in what is happening.

6. Continue with the class discussion, and ask for suggestions, as follows:

(a) The last speech on the blackboard is, "Right! Catch hold of your end of the handle. Off we go!" What might Jill reply to that? (She might tell Jack to be careful, and not spill any water.)

(b) Is this a good place to mark the passing of time? (Yes.)

(c) How can we show, in speeches, that Jack falls? (He calls out.)

(d) How can we show that Jill falls? (She calls out, too.)

(e) What other things must we show in speech? (That Jack bumped his head, and that the water was spilled.)

(f) See if we can invent an interesting finish to the conversation.

7. Continue the conversation upon the blackboard, accepting the children's suggestions, as before. The following is the general style that should be offered:

*Jill.* Not too fast, Jack! We mustn't spill the water!

*Jack.* Oh! I'm falling!

*Jill.* Oh dear! And now the pail's gone rolling down the hill. Catch hold of something, Jack, and stop yourself! You'll be hurt!

*Jack.* I've bumped my head!

*Jill.* Oh! I'm falling, too! Oh dear!

*Jack.* And here we are, at the bottom of the hill.

*Jill.* And there's the pail.

*Jack.* Yes, and it's empty.

*Jill.* What shall we do?

*Jack.* There's only one thing to do.

*Jill.* What's that?

*Jack.* Climb the hill and fill the pail again.

*Jill.* That's right—let's go!

8. Recapitulate the ideas for general arrangement as in section 5. Point out that there is only one exclamation mark in the last part of the conversation. Obtain from the children the fact that this is because all the excitement of the fall is over. They should realise that the final speech revives the excitement although it is the end of the conversation.

9. Now cover from view the blackboard work, and let the children write a conversation between Simple Simon and the Pieman.

10. Tell the children to imagine a garden in which there sits a cat with a dead sparrow, and a dog with a bone near his kennel. The children should now be asked to write a conversation between the cat and the dog. On the blackboard there might be the following opening speeches, although this is not essential:

*Dog.* What have you there?

*Cat.* A sparrow.

*Dog.* What are you going to do with it?

*Cat.* I'm going to eat it. That is why I killed it.

*Dog.* You killed it? How cruel!

*Cat.* You mind your own business. We all have to live. What about your bone?

*Dog.* I did not kill any creature to get this bone. It was given to me by my master.

The children should develop this conversation along the lines which appeal to them most.

## 2—FURTHER CONVERSATIONS

*Note.*—There follow a few suggestions for conversations which the children might develop. In each case there is an introduction and opening speeches which might be written upon the blackboard at the teacher's discretion.

Revise the following essential points:

1. The opening speeches should ensure the reader's interest.

2. All the conversation should be natural.

3. Each of the speeches should follow on smoothly from the one before, so that there is continuity.

4. Many of the speeches should throw light on the character or habits of the speaker.

5. Action should be indicated by carefully selected words in speech.

6. The speaker's name should be placed before each speech, perhaps in the margin of the paper.

### I. A Rabbit and a Skylark.

1. *Introduction.*—Ask the children to imagine a skylark fluttering down to talk to a rabbit that is quietly sitting in the grass of a field. Obtain ideas for the conversation by means of such questions as the following:

(a) What might a rabbit and a skylark talk about? (Food, shelter, enemies, weather, winter, summer, singing, etc.)

(b) What questions might the skylark ask the rabbit about his food and his home.

(c) Tell how the rabbit might answer.

(d) What do you think the rabbit might find most interesting about the skylark?

(e) What might the rabbit say, or do, if the lark asked him to sing?

(f) Has the skylark any dangerous enemies?

(g) Why might the rabbit envy him?

2. *Opening speeches.*—It is desirable that the children be encouraged to invent the whole of the conversation, to ensure variety and originality, but slower children might be allowed to obtain a good start by copying the following opening speeches from the blackboard:

*Rabbit.* I wish I could fly as high as you can.

*Skylark.* Do you? I wish I could run as fast as you can.

*Rabbit.* I have to run very fast sometimes, for I have many enemies.

*Skylark.* Yes, I know you have. Many times I have seen you disappear into a hole in the hillside. Is your home down there?

*Rabbit.* Yes, I've burrowed it out and lined it with soft hair. It's very warm and comfortable down there, and fairly safe, too. I shouldn't like to live on the open ground as you do.

*Note.*—And so the conversation can continue, with question, answer and comment. Such examples from nature are particularly interesting and successful if the children have a moderately sound knowledge of the life and habits of birds and animals. Without such a background of knowledge the conversation becomes feeble, unnatural and strained. In these cases some other topics should be tried.

## II. An Eskimo and a Kaffir.

1. *Introduction.*—This type of conversation will appeal to children, who have special knowledge of, or a special interest in, geographical topics, just as the previous

type of exercise appeals to those with an interest in natural life. Obtain ideas for the conversation by means of such questions as the following:

(a) What is the chief difference between the life of an Eskimo and that of a Kaffir?

(b) What would the Eskimo find most strange about the Kaffir?

(c) In what part of the Eskimo's life would the Kaffir be chiefly interested?

(d) Say aloud how the Eskimo would describe his dwelling-place.

(e) How would the Kaffir describe his home?

(f) Give some idea of how you would make a negro understand the cold climate of the Arctic regions.

(g) Do you think these two men would talk about hunting? Why? What might each of them talk about in regard to the ways in which they obtain fresh meat?

2. *Opening speeches.*—Impress again on the children the desirability of freshness and originality in the opening speeches. Point out the immediate interest obtained from the following, which might be written upon the blackboard:

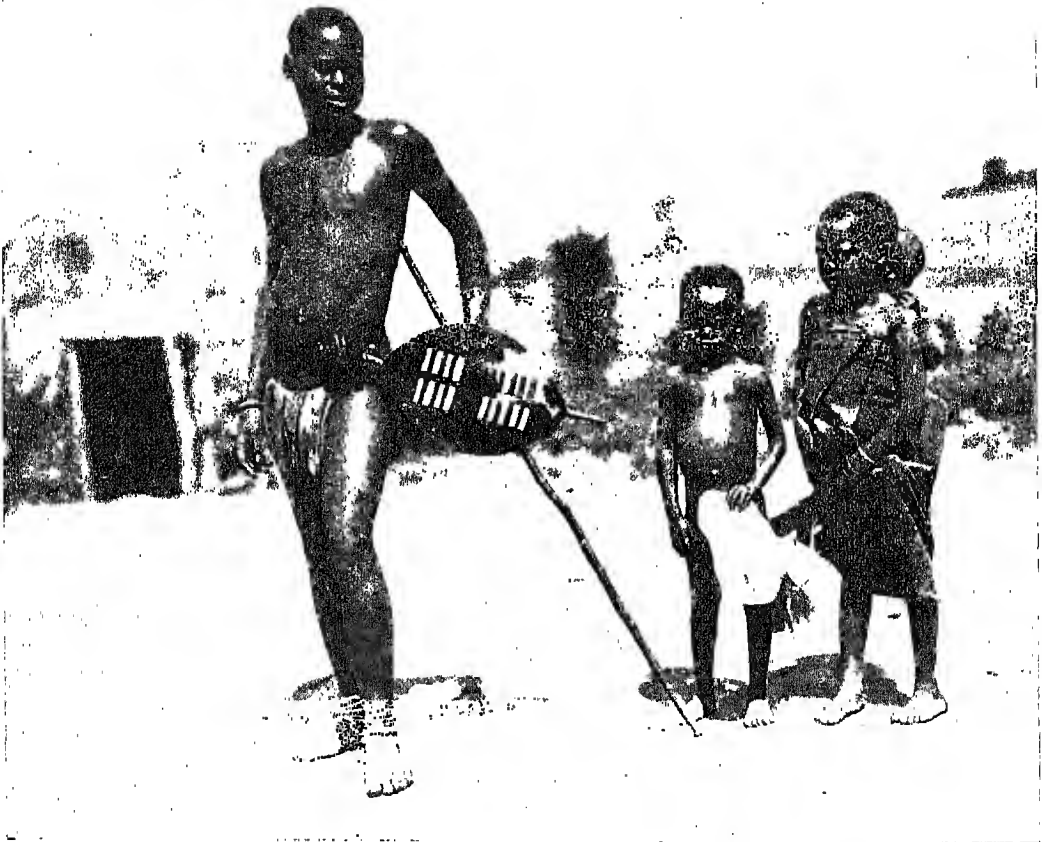
*Eskimo.* What a strange colour is your skin, my friend!

*Kaffir.* Yes, I know. It is the effect of the hot sun through long ages of time. Your skin looks strange to me!

*Eskimo.* I suppose it does. The coldness of the air and the brightness of the ice have made it like this. What do you think of this picture of my home?

*Kaffir.* I've never seen a stranger looking place. It's quite different from my home. How did you make it?

*Note.*—The conversation proceeds, introducing questions, answers, comments and argument. Interest is added to the work if selected children are invited to read their conversations aloud to the rest of the class, from whom criticisms and suggestions for improvement might be invited.



YOUNG KAFFIR WARRIOR AND NATIVE CHILDREN

[Reproduced by courtesy of C.P.R.]

### III. A Fifteenth Century Apprentice and a Modern Schoolboy.

1. *Introduction.*—This is an historical type of conversation, in which the child who is interested in history will find scope for the expression of ideas and opinions. Ideas for the conversation may be obtained from oral answers to such questions as the following:

(a) What would be the first thing likely to appeal to these two boys if they could meet? (Their dress and appearance.)

(b) What would they be likely to discuss next? (The varying way in which they spend their time.)

(c) What might the apprentice talk about on this topic? (His master, the long hours he worked, the things which he made or sold.)

(d) What might the schoolboy talk about? (His home, his games, his school, his hobbies.)

2. *Opening speeches.*—Before the children proceed with the writing of the conversation, suggestions in regard to freshness and originality should be made, as previously outlined. The children may be required to invent their own opening speeches, or the following might be upon the blackboard for their assistance:

*Apprentice.* How strange you look! What peculiar clothes you wear!

*Schoolboy.* And so do you, my friend. I'm glad I don't wear clothes like those. But I suppose they are comfortable?

*Apprentice.* Yes, thank you, they are very comfortable. Much more pleasant to wear than those heavy boots of yours, I should think.

*Schoolboy.* Oh, these boots are fine. Now, tell me, do you go to school?

*Note.*—The four examples given above are sufficient to give an indication of the possibilities of this type of written English, and for the assistance of those teachers who use conversations as a part of their English scheme the following list will offer further examples of topics suitable for first year children:

1. Your father and you, discussing birthday presents.
2. You and your friend, talking about your school games.
3. Three boys camping in the country.
4. Three boys on holiday at the seaside.
5. Sir Walter Raleigh as a boy, talking with an old sailor.
6. A conversation based upon the picture entitled, *When did you last see your father?*
7. Mice preparing to bell the cat.
8. The Pied Piper and the Mayor.
9. A policeman, discussing with you your careless riding of a bicycle.
10. Two farmers, talking about their fields and harvest (country children only).
11. A wireless set and a gramophone.
12. A school bell and a church bell.

#### IV. DESCRIPTIVE COMPOSITION

*Introduction.*—The purpose of descriptive composition is to train the children in thoughtful observation, and to give them practice in selection of the right word, as well as to extend their vocabulary. Throughout this section emphasis is laid on variety of types of description and on careful arrangement of material. The following

lessons suggest methods of approach, and give examples of the method by which the vocabulary of the children can be extended.

It is suggested that the course be extended by using the local environment as a source of material for descriptions. For example, children living near the sea will attack with some measure of confidence descriptions of sea, sand, cliffs, ships, fishermen and, may be, visitors. Children living in a busy town could build up good descriptions of famous buildings, busy streets, shops, railway activities, factories. The country child will find a wealth of material in the trees, plants and creatures of the countryside as well as in the life and activities of farmlands.

The following lessons illustrate various kinds of descriptions, and will form a basis for frequent written work in the describing of the natural and human life with which the children are familiar.

#### 1—GENERAL DESCRIPTION

*Note.*—Explain to the children that just as an artist can paint a picture, so we can build up a word picture. The artist is always very careful to use correct colours and draw correct shapes, and in the same way, in building word pictures we must be careful to use the correct words so that those who read the word picture may see for themselves exactly what has been described.

*Exercise 1.*—The following should be written upon the blackboard:

"Look at their grand shaggy feet that seem to grasp the firm earth, at the patient strength of their necks, bowed under the heavy collar, at the mighty muscles of their struggling haunches. I should like well to hear them neigh over their hardly-earned feed of corn, and see them with their moist necks freed from the harness, dipping their eager nostrils into the muddy pond."



WINTER

[Photo: Kodak Snapshot.]

The children should answer the following questions:

(a) What is described in this word picture?

(b) The *nouns* give the *shapes* in the picture. Write all the nouns.

(c) The *adjectives* put *colour* into the shapes. Write all the adjectives.

(d) Explain carefully the meaning of the following: shaggy feet; firm earth; patient strength; mighty muscles; struggling haunches; hardly-earned feed; moist necks.

(e) Why does the writer use the phrase *eager nostrils*, instead of *warm, soft, or round nostrils*?

*Note.*—Oral discussion on the use of such phrases as *firm earth* instead of *hard ground*; *patient strength* instead of *tremendous strength*; *mighty muscles* instead of *strong muscles*,

will lead the children to understand that an adjective which fits the noun exactly is much better than any other adjective.

*Exercise 2.*—The following words should be written upon the blackboard: stately; dense; spacious; hurrying; gnarled; swaying.

Let the children write the following phrases, inserting each one of the above adjectives in the correct place:—(a) A — room. (b) In a — fog. (c) The — crowds. (d) Under the — oak trees. (e) The — daffodils. (f) A — liner.

Continue this exercise with such words and phrases as the following:

A: rolling; golden; lofty; sparkling; rushing; bracing.

- (a) A — tower. (b) The — waves.  
 (c) A — wind. (d) Near a — fountain.  
 (e) Among the — buttercups. (f) The — air.

B: spirited; eloquent; obstinate; sultry; deafening; weekly.

- (a) His — wages. (b) An — speech.  
 (c) A — summer day. (d) An — mule.  
 (e) A — horse. (f) A — roar.

*Exercise 3.*—Let the children rewrite the above phrases, inserting an alternative or additional adjective.

*Exercise 4.*—The following adjectives and nouns should be written upon the blackboard, arranged as shown:

tropical	diamonds
valuable	harvest
neat	statesman
stern	dress
dumb	judge
abundant	animal
famous	forest

The children should be asked to make phrases consisting of one noun and one adjective, selecting those which they think are most suitable.

They should then write, or give orally, sentences containing the phrases they have built up.

*Exercise 5.*—1. Read to the class the following description of waterfalls in the course of a brook, from Sir Walter Scott's *Rob Roy*:

"The brook, *hurling its waters* down from the mountain, had at this spot encountered a *barrier rock*, over which it had made its way by *two distinct leaps*. The first fall, across which a *magnificent old oak*, slanting out from the further bank, partly extended itself as if to *shroud the dusky stream* of the cascade, might be about twelve feet high; the *broken waters* were received in a *beautiful stone basin*, almost as regular as if hewn by a sculptor; and after *wheeling around its flinty margin*, they made a second *precipitous dash*, through a *dark narrow chasm*, at least fifty feet in depth, and from thence, in a

*hurried, but comparatively more gentle course*, escaped to join the lake."

2. The phrases which are printed in italics should now be written upon the blackboard. The children should be led to discuss and appreciate the value of these descriptive phrases by such questions as the following:

(a) *hurling its waters*: What picture does this give? Why is this phrase better than, for example, *rushing down*?

(b) *barrier rock*: Explain the meaning of this phrase. Say it in another way. Why is the author's phrase better than yours?

(c) *two distinct leaps*: Explain the difference between two leaps which are distinct and two which are *not* distinct. What word means the opposite of *distinct*?

(d) *magnificent old oak*: What picture does the word *magnificent* give to you? Why is it a better word to use here than *large*, *enormous*, or *widespread*?

(e) *shroud the dusky stream*: Explain the meaning of this phrase in your own words. How can a stream be *dusky*? Say words which mean much the same as *shroud* and *dusky*.

(f) *broken waters*: What picture does this phrase give? Say words which would express the same idea. Why is the word *broken* particularly suitable? What words would give the opposite picture to *broken waters*? What has broken the waters?

3. Such questions, continued for all the italicised phrases, will help the children to realise the appropriate nature of the adjectives and the variety of impressions that carefully selected words can give.

*Exercise 6.*—Let the children write short paragraphs describing the following:

(a) a noisy, shallow stream rushing down a hillside.

(b) a wide, deep river flowing through a plain.

(c) a still lake, surrounded by hills.

(d) the sea, on a calm summer's day.

(e) a stormy sea in a gale of wind.



## 2—DESCRIPTIONS OF PEOPLE

*Note.*—The children now know that exact word pictures of detail, and orderly arrangement, are the basis of good description. Ask the children their opinion of what would form a sensible arrangement of a description of a person, and guide the discussion so that the children will realise the wisdom of proceeding in the following order:

1. Sketch the main outlines of the figure, telling in the first sentence the chief point which it is desired to convey.
2. Proceed from head to foot by describing, in order, the face and especially the eyes; the head and hair; the body in detail with the arms, hands, legs and feet.
3. Describe the dress of the various parts of the body.
4. Describe any movements of the person which help to explain the chief point.
5. If an artist were painting a portrait, he would make a background. Therefore give a background to this word picture.

The following extract should be written upon the blackboard or be read to the class:

"Next door lives a carpenter 'famed ten miles round, and worthy all his fame'—few cabinet-makers surpass him, with his excellent wife, and their little daughter Lizzie, the plaything and queen of the village, a child three years old according to the register, but six in size and strength and intellect, in power and in self-will. She manages everybody in the place, her schoolmistress included; turns the wheeler's children out of their own little cart, and makes them draw her; seduces cakes and lollypops from the very shop window; makes the lazy carry her, the silent talk to her, the grave romp with her; does anything she pleases; is absolutely irresistible. . . . Another part of her charm is her singular beauty. Together with a good deal of the character of Napoleon, she has something of his square, sturdy, upright form, with the finest limbs in the world, a complexion purely English, a round laughing

face, sunburnt and rosy, large merry blue eyes, curling brown hair, and a wonderful play of countenance. She has the imperial attitudes, too, and loves to stand with her hands behind her, or folded over her bosom; and sometimes, when she has a little touch of shyness, she clasps them together on the top of her head, pressing down her shining curls, and looking exquisitely pretty. Yes, Lizzie is queen of the village!"

*Note.*—The children should point out in what ways this description fulfils the above five conditions of arrangement. Thus, the opening sentence is a key sentence, explaining that Lizzie is queen of the village. The following sentences develop this idea very fully by showing how she rules. The description of Lizzie is short, but it follows the general plan—figure, face, eyes, hair, hands. The children should note the choice of adjectives and the use of long and short sentences. There should be questions on the detail of the description as well as the following general questions:

### Questions.

1. What does the key sentence tell us?
2. What is the background of the word picture?
3. Describe the "movements" of the person which help to build up a clear picture.
4. If there had been a child "king of the village," could you describe him?

*Exercise 1.*—Write key sentences suitable for beginning a description of the following persons:—a brave soldier; a happy child; an angry parent; the mayor of a town; the hero of a story; your best friend; the school doctor.

*Note.*—The following phrases should be written upon the blackboard:—spotless white; rich brown; dim greyish colour; brilliant blue; scanty hair; delicate appearance; robust health; languid gestures; graceful movements; sparkling with happiness.

### Exercise 2.

- (a) Write sentences, each containing one or more of the above phrases.



BRACKEN

[Photo: Ilford, Ltd., and E. H. Smith.]

(b) Invent phrases which will give the opposite meaning to each one of the above ten phrases.

(c) Write six sentences, each containing one or more of the phrases you have invented.

*Exercise 3.*—Let the children write paragraphs, describing each of the following:

(a) your best friend; (b) a bus conductor; (c) a lady whom you know; (d) a shopkeeper whom you know; (e) a person you have seen on the screen at the cinema; (f) a fisherman; (g) an historical character; (h) your favourite hero.

*Further exercises on descriptions.*—The writing of the following general descriptions should be preceded by an oral discussion on the chief points round which each description might be built up, and possible key

sentences. Children whose vocabulary is limited might also receive the additional aid of suitable adjectives written upon the blackboard. In the list of exercises below, each title is followed by a suggested chief point.

1. A Cat catching a Mouse. (The ferocious appearance of the cat.)

2. A Lion in a Zoo. (Caged majesty; alternatively, an aimless existence.)

3. A Gale of Wind. ("The wind in a frolic"; alternatively, the helplessness of man.)

4. A Snowstorm. (The all-embracing silence.)

5. My Street in Summer. (Heated pavements, listless people.)

6. Our Classroom. (Its appearance and

construction; alternatively, the busy hum of children working.)

7. Bees. (Their industry; alternatively, the scene round a hive.)

8. A Flower Garden. (A mass of colour; alternatively, the borders, beds and paths.)

9. Autumn. (The changed appearance of trees and bracken.)

## V. NARRATIVE COMPOSITION— TELLING A STORY

**I. Note.**—Explain to the children that all stories, whether they are long or short, are alike in that they are clear-cut. Clearness is the first essential, and to obtain it, orderly arrangement and careful selection of the right words must be studied. Develop a class discussion about the methods of obtaining orderly arrangement, so that the class will be led to appreciate the necessity for the following:

1. We must have a plan before we begin to write a story.

2. We should choose one central point with which to deal.

3. We must omit all details which will lead us away from the chief point.

4. We must include sufficient detail to explain the chief point clearly and to make attractive word pictures.

5. It is generally best to follow the order in which the different incidents occur, like a ladder with every step in the right place.

6. Good stories have a climax, usually towards the end; we are led, step by step, up the ladder of excitement or explanation, until the climax—the topmost rung—is reached.

The following extract should now be written upon the blackboard, or be read aloud to the children:

"Françoise Marie, of Rochebeaucour, was at eleven years old left an orphan with a little brother of four, to whom she fully did a mother's part for three years, maintaining him entirely by her knitting and spinning,

until, in a severe winter, a wolf with five whelps burst into the cottage, attracted by the smell of the hot loaves that Françoise had been baking.

She had almost driven the she-wolf off with a heavy stick, when seeing one of the cubs about to attack her brother, she seized the boy, thrust him into a cupboard, and fastened the door. That moment gave the wolf time to fly on her throat, and the next moment she was a prey of the wild beasts.

Her brother remained safe, though unable to get out of the cupboard till released by the neighbours. He was an old man in 1796, still cherishing the memory of the mother-like sister who had died to save him."

**Note.**—The children should point out in what ways this story fulfils the above six conditions of arrangement, with the help of such questions as the following:

1. What is the introduction?

2. What is the chief point of the story?

3. Show how the story builds up to a climax and then falls back to a quiet finish.

4. What is the climax?

5. Why does the writer give no horrible details of the girl's death?

6. What do you understand by "good taste" in writing?

7. Give examples of the way in which unnecessary details are omitted.

8. The wolves were attracted by the smell of hot loaves. Why is this included as a necessary fact of detail?

**Note.**—Point out that there are three paragraphs, that each paragraph consists of a number of sentences but has only one chief point. A paragraph usually deals with one chief point, and a number of paragraphs together make a story.

**Exercise 1.**—Let the children write a few short paragraphs, expanding the following into a story:

A local circus—a wolf escapes—Jack is a shepherd boy with his flock—the wolf attacks the flock—Jack rescues a lamb—the wolf is chased and shot.

*Exercise 2.*—Let the children develop the following suggestions in the form of a story:

Introduction: A party picnicking on the sands.

Description: A few drops of rain—distant thunder—begin to pack up—heavier drops—start to walk—flash of lightning—walk faster—drenching downpour—run as hard as possible.

Conclusion: Reach a farmhouse wet to the skin—find warm fire.

**II. Note.**—The following suggestions show a method of introducing similes incidentally. Explain to the children that writers frequently make use of small word-pictures or images, with which we are familiar, to make their meaning clearer and better understood. Write the following sentences upon the blackboard:

(a) And the roof-poles of the wigwam were *as glittering rods of silver*.

(b) The Assyrians came down *like a wolf on the fold*.

(c) He was sitting rigid, *like a statue*.

(d) The surface of the table was *as smooth as glass*.

Point out that in these sentences we are able to imagine pictures about the things spoken of, because they are compared with other things about which we are familiar. Most of the images begin with *like* or *as*, and their use in narrative work and all types of written English will give additional clarity to the desired meaning.

Before the children proceed further with story writing, they should practise the use of similes by means of such exercises as those that follow.

*Exercise 3.*—Let the children write sentences containing the following images, which should be written upon the blackboard:

(a) like lightning. (b) as proud as a peacock. (c) like the wind. (d) like an eel. (e) as fair as a lily. (f) as hard as a stone. (g) as slow as a snail. (h) as clear as a bell.

*Exercise 4.*—The children should rewrite the following sentences, which should be written upon the blackboard with italicised words underlined:

(a) We were suddenly awakened by a *very loud noise*.

(b) When Scrooge awoke it was *exceedingly dark*.

(c) *Very softly* he crept into bed.

(d) The child's hair was *extraordinarily fair*.

(e) The man pleaded that he was *quite innocent*.

(f) The school choir sang the songs *very sweetly*.

**Note.**—The children should rewrite the above sentences, using images beginning with *like* or *as* for the words in italics. The teacher should then encourage the use of images in all written work, and particularly in story writing.

**General exercises.**—The following list of exercises in narrative composition gives an indication of the variety of types. They cannot all be attempted by all children, and some scope should be offered so that the children may, as far as possible, build up their stories on experiences they have had, or read about, or seen illustrated, in order that they shall have a background of knowledge and information upon which to build.

Write a short story about the following:

1. The escape of a wild animal.
2. Being lost in a snowstorm, or in a fog.
3. The rescue of sailors from a wreck.
4. A tale of smugglers.
5. How the pirates were captured.
6. A miser loses his gold.
7. An airman's escape.
8. An incident in history.
9. An incident from the Bible such as the meeting of Ruth and Naomi illustrated on the opposite page.
10. One of Æsop's fables.
11. Any exciting school match you have played in or watched.



*From the painting by P. H. Calderon.]*

*[By permission of the Corporation of Liverpool,*

RUTH AND NAOMI

There follow the first sentences of each of four stories. Complete the stories in one or two paragraphs:

1. I ran to the pony and, grasping his mane, leapt upon his back.

2. I turned from my quiet study of a shop window on hearing the cry of, "Fire! fire!"

3. Suddenly the mist upon the hillside cleared a little, and to my horror I saw, straight ahead of me . . .

4. Out from the harbour sailed the tiny yacht, and little did the two men and the boy who were on board realise the troubles ahead of them.

# SECOND YEAR'S COURSE

## THE TEACHING OF LITERATURE AND COMPOSITION

**Scope of the work.**—A general introduction on *The Teaching of English Literature and Composition* is given on page 3.

The accompanying lessons on literature and composition follow closely the lines laid down. The lessons are intended as a guide to the work in the classroom, the exercises being designed to cover all the essential points in the study of prose literature and oral and written English.

It should be remembered that children cannot appreciate literature unless they have an interest in the subject and can understand the language of the author. Therefore the books chosen for the second year should deal chiefly with human action and with motives that can easily be understood, and they should have a predominating story element. In the more advanced classes, books of travel and exploration, and some carefully selected biographies and essays, may also be read. At the same time it must be realised that the appeal to the imagination is strong in most children, and that the blending of fancy with reality provides ideal literature for children. The interest of the children in any prose taken must rest upon a due measure of understanding rather than upon a superficial fascination, and it must be much more than a mere reflection of the teacher's interest.

The exercises following the reading extracts serve to fulfil one or more of the following three purposes:—to enable the children to appreciate and enjoy the material, to ensure that they understand the material, and to offer them plentiful opportunity for oral and written work on the subject. The exercises are constructively graded, and are

modified and supplemented to suit the needs of second year children.

The exercises for written work are based upon those in the latest edition of *Suggestions for Teachers*; that is, there shall not be too many compositions of a formal kind; most exercises set should be discussed beforehand; much of the written work should be based upon the reading; the exercises should be sometimes brief, sometimes extensive; teachers should recognise the importance of the ability to develop an argument in writing; there should be precision instead of mere fluency; and truthfulness in recording impressions, accuracy in description of things or scenes, and honesty in expressing what the children really feel, are all highly desirable. The incidental grammar included in this second year is framed to give the children practice in handling the following points of language: revision of nouns, adjectives, verbs, adverbs; introduction of the simple parts of a sentence, the use of prepositions and conjunctions; plural forms and tense. It is inadvisable to proceed rapidly with the work in grammar, for a thorough understanding of the main features of word and sentence construction is of much more educational value to children than a superficial survey of the whole field of grammar. It is easy to make schemes of incidental grammar teaching too ambitious, and it is desirable that the teacher shall constantly ask himself whether the work he is taking is properly understood by his pupils or whether he is urging them on to attempt work which is beyond their mental capacity. If the graded scheme which is outlined in the following lessons is carried out, there is no reason why the children should

not be able to talk about and use their own language with confidence and facility.

# EXTRACT 1—A FIGHT WITH A WHALE

## INTRODUCTION

The following brief points should be the subject of a class discussion before the reading begins. Whales are hunted for their blubber, from which oil is extracted, and for their hides. The cachalot whale, which is the subject of this extract, averages sixty feet in length, and its mouth extends one-third of the length of its body. Such whales weigh about seventy tons. They do not masticate their food, but swallow it whole. A cachalot whale has been known to swallow whole a sixteen-foot shark alive and to smash a whale boat with its jaws. The tail of a whale is a rudder and propeller in one, for it is horizontal, not vertical as is the tail of a fish. The tail is more powerful than many horses together. It can bring the whale's great body to the surface with a rush, and help it to dive as much as a mile deep in a very short time. The whale is the biggest, heaviest and strongest creature alive, and therefore hunting it is a very dangerous occupation.

The children should realise that in spite of the thrilling adventures of whale hunting, the slow but fairly certain extermination of the species to serve the purposes of industry is a fact to be deplored.

The following extract tells the story of an adventure experienced by a member of a whale hunting party.

## READING

Through all the ups and downs of this strange voyage I had hitherto felt pretty safe, and, as the last thing a man thinks of is the possibility of coming to grief himself, I had got to think that whoever was killed I was not to be—a very pleasing sentiment, and one that carries a man far,

enabling him to face dangers with a light heart which otherwise would make a nerveless animal of him.

In this mood, then, I gaily flung myself into my place in the mate's boat one morning as we were departing in chase of a magnificent cachalot that had been raised just after breakfast. There were no other vessels in sight—much to our satisfaction—the wind was light, with a cloudless sky, and the whale was dead to leeward of us. We sped along at a good rate towards our hoped-for victim, who was, in his leisurely enjoyment of life, calmly lolling on the surface, occasionally lifting his enormous tail out of water and letting it fall flat upon the surface with a boom audible for miles.

We were, as usual, first boat; but, much to the mate's annoyance, when we were a short half-mile from the whale, our mainsheet parted. It became immediately necessary to roll the sail up, lest its flappings should alarm the watchful monster, and this delayed us sufficiently to allow the other boats to shoot ahead of us. Thus the second mate got fast some seconds before we arrived on the scene, seeing which we furled sail, unshipped the mast, and went in on him with the oars only.

At first the proceedings were quite of the usual character, our chief wielding his lance in most brilliant fashion, while not being fast to the animal allowed us much greater freedom of movement; but that fatal habit of the mate's—of allowing his boat to take care of herself so long as he was getting in some good thrusts with his lance—once more asserted itself. Although the whale was exceedingly vigorous, churning the sea into yeasty foam over an enormous area, there we rolled about close to him, right in the middle of the turmoil, actually courting disaster.

He had just settled down for a moment, when, glancing over the gunwale, I saw his tail, like a vast shadow, sweeping away from us towards the second mate, who was lying off the other side of him. Before I had time to think, the mighty mass of

gristle leapt into the sunshine, curved back from us like a huge bow. Then with a roar it came at us. Full on the broadside it struck us, sending every soul but me flying out of the wreckage as if fired from catapults. I did not go because my foot was jammed somehow in the well of the boat, but the wrench nearly pulled my thigh-bone out of its socket. I had hardly released my foot, when, towering above me, came the huge head of the great creature, as he plunged through the bundle of wreckage that had just been a boat. There was an appalling roar of water in my ears, and darkness that might be felt all around. Yet, in the midst of it all, one thought predominated as clearly as if I had been turning it over in my mind in the quiet of my bunk aboard—"What if he should swallow me?" Nor to this day can I understand how I escaped the entrance to his throat, which, of course, gaped wide as a church door. But the agony of holding my breath soon overpowered every other feeling and thought, till, just as something was going to snap inside my head, I rose to the surface. I was surrounded by a mixture of blood-stained froth which made it impossible for me to see; but oh, the air was sweet.

I struck out blindly, instinctively, although I could feel so strong an eddy that I could make no progress whatever. My hand touched and clung to a rope, which immediately towed me in some direction—I neither knew nor cared whither. Soon the motion ceased, and, with a seaman's instinct, I began to haul myself along by the rope I grasped, although no clear idea was in my mind as to where it was attached. Presently I came up against something solid, the feel of which gathered all my scattered wits into a compact knob of dread. It was the whale.

"Any port in a storm," I murmured, beginning to haul away again on my friendly line. By dint of hard work I pulled myself right up the sloping, slippery bank of blubber, until I reached the iron, which, as luck would have it, was planted in that

side of the carcass now uppermost. Carcass I said—well, certainly I had no idea of there being any life remaining within the vast mass beneath me; yet I had hardly time to take a couple of turns round myself with the rope when I felt the great animal quiver all over, and begin to forge ahead.

I was now composed enough to remember that help could not be far away, and that my rescue, so long as I could keep above water, was but a question of a few minutes. But I was hardly prepared for the whale's next move. Since he was very near his end, the boat, or boats, had drawn off a bit, I supposed, for I could see nothing of them. Then I remembered the flurry. Almost at the same moment it began; and there was I, who with fearful admiration had so often watched the convulsions of a dying cachalot, actually involved in them. The turns were off my body, but I was able to twist a couple of turns round my arms, which, in case of his sounding, I could readily let go.

Then all was lost in roar and rush, as of the heart of some mighty waterfall, during which I was sometimes above, sometimes beneath, the water, but always clinging, with every ounce of energy still left, to the line. Now, one thought was uppermost—"What if he should breach?" I had seen them do so when in a flurry, leaping full twenty feet in the air. Then I prayed.

Quickly as all the foregoing changes had passed came perfect peace. There I lay, still alive, but so weak that, although I could feel the turns slipping off my arms, and knew that I should slide off the slope of the whale's side into the sea if they did, I could make no effort to secure myself. Everything then passed away from me, just as if I had gone to sleep.

I do not at all understand how I kept my position, nor how long, but I awoke to the blessed sound of voices, and saw the second mate's boat alongside. Very gently and tenderly they lifted me into the boat, although I could hardly help screaming with agony when they touched me, so



bruised and broken up did I feel. My arms must have been nearly torn from their sockets, for the whale-line had cut deep into their flesh with the strain upon it, while my thigh was badly swollen from the blow I received at the onset.

Mr. Cruce was the most surprised man I think I ever saw. For full ten minutes he stared at me with wide-open eyes. When at last he spoke, it was with difficulty, as if wanting words to express his astonishment. At last he blurted out, "Where have you been all the time, anyhow? Because if you've been hanging on to that whale ever since your boat was smashed, why are you not in bits, hey?" I smiled feebly, but was too weak to talk, and presently went off again into a dead faint.

F. T. BULLEN. *Adventure with a Whale.*

## ORAL WORK

### I. Vocabulary.

*Note.*—The following phrases should be written upon the blackboard:

pleasing sentiment; hoped-for victim; leisurely enjoyment; audible for miles; immediately necessary; fatal habit; courting disaster; one thought predominated; began to forge ahead; wanting words to express his astonishment.

*Exercise 1.*—The children should discover and explain the meaning of each of the above phrases, from the words near them, if possible. In each case the context will assist in this, and it provides a good exercise in intelligence.

*Exercise 2.*—The children should say sentences, each containing one or more of the above phrases, to show that they understand the meaning.

*Note.*—Much useful discussion can be obtained, in all studies of this second year literature, from careful investigation of such phrases as the above set. The following types of questions will give an indication of one method of approach to this word study.

*Exercise 3.*—Study the phrase "*leisurely enjoyment.*"

(a) How does this apply to the whale?

(b) What is the exact meaning of the word *leisurely*?

(c) What does *leisure* mean?

(d) Say a sentence containing the word *leisure*.

(e) Explain carefully why the author does not use the following phrases in describing the whale's behaviour at this moment: 1. Quiet enjoyment; 2. slow enjoyment; 3. happy enjoyment; 4. vigorous enjoyment.

(f) On what occasion might you indulge in *leisurely* enjoyment?

(g) Complete this sentence:—"The dog — with *leisurely* enjoyment."

*Note.*—When these phrases have been studied, the children should be invited to remember them and to use them in appropriate places in written composition. A regular study such as the above, and an application to written work, will materially improve the vocabulary and the style of written English by the children.

### II. Incidental grammar—Revision.

*Note.*—The following exercises are examples of the type which might be used to revise the work of the previous year. The words studied in each exercise should be written upon the blackboard.

*Exercise 1.*—Say the nouns in the following list of words, and then say the adjectives:—road, winter, bright, great, country, handsome, healthy, wisdom, wise, mad, madness, angry, sorrow.

*Exercise 2.*—Say several adjectives which might be added to each of these nouns:—village, storm, birthday, music, sunset, nightingale, wood, thunder, feathers.

*Exercise 3.*—Form adjectives from the following words:—vigour, Spain, England, wool, faith, terror, beauty, mountain.

*Exercise 4.*—Say sentences, each containing one of the following adjectives:—bright, eager, keen, lazy, brilliant.

*Exercise 5.*—Say the verbs in the following list of words, and then say the adverbs:—read, ran, once, seldom, wept, wisely, laugh, works, honestly.

*Exercise 6.*—Say sentences, using these words first as adjectives and then as adverbs:—late, much, round, high, early, fast.

*Exercise 7.*—Use the following verbs in sentences of your own, and add to each verb a suitable adverb:—swing, throw, arise, burst, break, compel, ride, begin.

*Exercise 8.*—Note the following words:—heavy, heavily, threw, giant.

Explain how you can tell that one of these words is a noun, one an adjective, one a verb, and one an adverb.

### III. Tests of reading.

#### Questions.

1. Describe the weather and the scene of the incident.
2. Why did the boat get too near to the whale?
3. Was this dangerous?
4. Tell how the whale broke the boat.
5. What happened to the writer when the boat was smashed?
6. Why did he climb on to the whale?
7. What was the new danger then?
8. How did he prepare for the whale's possible dive?
9. Describe how he was rescued.
10. What was his condition?

**IV. Marked passage.**—Read the passage on page 64 and then think about it with the help of these questions:

*I struck out blindly, instinctively, although I could feel so strong an eddy that I could make no progress whatever.*

Where was the writer when this happened? What is the meaning of *struck out*? What does *blindly* mean, as used in this sentence? On what occasions might you do something blindly? From what word do we obtain the word *instinctively*? What does *instinctively* mean? What is the meaning of *instinct*?

What might you do instinctively? What instincts has a dog, a bird, a fish? Tell one instinct possessed by a cat and prove that the cat has that instinct. What is an *eddy*? How had the whale caused it? Tell other things which make eddies. In what way did the writer wish to *make progress*? Tell how you might make progress, in school, in a football match, in a crowd of people, in training a dog. Explain the meaning of *whatever* in this passage. Say a sentence containing the word *whatever*, showing that it can have a different meaning.

*My hand touched and clung to a rope, which immediately towed me in some direction—I neither knew nor cared whither.*

What rope was it that he touched? What kinds of rope do you know of? What is the meaning of the phrase *give him some rope*? What other words might have been used instead of *clung*? Why is *clung* a better word to use here than *grasped*? What is the difference in meaning between *immediately* and *suddenly*? Use these two words in sentences of your own to show that you know the difference in meaning. What is the difference in meaning between *towed* and *pulled*? On what occasion might you tow something? What does the phrase *I neither knew nor cared* show you about the man? Put that phrase in a sentence of your own. Why did the writer use the word *whither* instead of *where*?

*Soon the motion ceased, and, with a seaman's instinct, I began to haul myself along by the rope I grasped, although no clear idea was in my mind as to where it was attached.*

What motion ceased? Note again the word *instinct* and its use here. What might be a seaman's instinct? We have discussed the word *towed*. Compare it with the word *haul*. Use the word *hauling* in a sentence about some action of your own. Show how a man hauls himself along by a rope. What phrase might have been used instead of *no clear idea*? Use the word *attached* in a sentence to show that you understand its meaning. What other word means much the same?

Look through all the parts of the marked passage which we have so far studied, and say all the phrases which help to show that the man was dazed.

*Note.*—The phrases are as follows:—I struck out blindly, instinctively; I neither knew nor cared whither; no clear idea was in my mind.

*Presently I came up against something solid, the feel of which gathered all my scattered wits into a compact knob of dread. It was the whale.*

Study the phrase *gathered all my scattered wits into a compact knob of dread*. What word in the sentence means the opposite of *compact*? Notice how the writer gives a clear impression of the way in which something solid immediately takes away all the vagueness and dazed feeling from the man. Why does the writer use here the word *knob* instead of such a word as *feeling*? Can you tell of a possible incident which might gather all your scattered wits suddenly, for example, in a game of football or hockey?

*Note.*—It will be seen that the above studies include some work on word comparisons; for example, *towed* and *pulled*. Such mental exercises continue the type of work shown in the vocabulary section of this lesson, and they help to give to the children a lucid and accurate understanding of the differences in shades of meaning between words which, at a casual glance, are synonymous. This encourages the accuracy of word imagery which is so strongly stressed in modern methods of English teaching.

## V. Discussion.

### Questions.

1. What small incident proves the alertness of a whale?
2. Why was the mate's action dangerous in allowing the boat to go anywhere?
3. Which do you think seems the more dangerous to man, the whale's mouth or his tail? Give reasons for your answer.
4. What was it that dazed the swimmer?
5. Give as many reasons as you can why

the swimmer was justified in thinking that the whale might be dead, before he climbed upon it.

6. What do you think was the greatest danger to him when on the whale's back?

7. What might the other men have been doing in the meantime? Give reasons for your answer.

8. Discuss what caused the injuries from which the man suffered.

9. At what were the other men surprised when they rescued him?

## WRITTEN WORK

### I. Vocabulary.

*Note.*—The following words should be written upon the blackboard: magnificent; enormous; watchful; vigorous; foam; instinctively; towering; appalling; carcass; admiration; astonishment.

*Exercise 1.*—Write six sentences, each containing one or more of the above words.

*Exercise 2.*—From the above words, form other words, and write them in the correct places in the following sentences:

For example: *enormous*—*enormously*.

1. The bird peered — here and there.
2. The mountains — above the tiny villages.
3. We very much — the fine view.
4. It is — which leads the bee to the honey.
5. I was — at the terrible disaster.
6. We were — at the juggler's skill.
7. A footballer must be full of health and —.
8. The horse was — at the mouth after his gallop.

*Note.*—The following phrases should be written, in groups, upon the blackboard:

light heart	good habit
faint heart	bad habit
heavy heart	fatal habit
	fearful admiration
	strong admiration
	anxious admiration

*Exercise 3.*—Write nine short sentences, each containing one of the above phrases, to show that you understand the different word pictures they give.

*Note.*—The sentence below should be read aloud, with a pause for each gap, after the following words have been written upon the blackboard:

good rate; leisurely enjoyment; audible; victim; calmly; surface; enormous tail; occasionally.

*Exercise 4.*—Rewrite the following sentence, inserting in the correct places the above words and phrases:

We sped along at a — towards our hoped-for —, who was, in his — of life, — lolling on the —, — lifting his — out of the water and letting it fall flat upon the — with a boom — for miles.

## II. Incidental grammar—Revision.

*Note.*—The following exercises are an extension of the revision work in grammar. The words used in each exercise should be written upon the blackboard as they are required.

*Exercise 1.*—Complete the following phrases, inserting the word which describes the sound made by the different creatures:

the dog —; the cat —; the horse —; the donkey —; the pig —; the sparrow —; the mouse —; the lion —; the wolf —.

*Exercise 2.*—Complete the following phrases, inserting suitable verbs:

a steamer — through the water; an aeroplane —; school bells —; church bells —; telephone bells —; thunder —; an express train —.

*Exercise 3.*—Write sentences containing these phrases:

for a moment; once more; all at once; with open arms.

*Exercise 4.*—Write sentences, using the following words as adverbs:

below, never, always, underneath, rather, often, presently.

*Exercise 5.*—Rewrite the following sentences substituting an adjective or an adverb for the words in italics. (*Note.*—The italicised words should be underlined when the sentences are written upon the blackboard):

- (a) The story is *beyond belief*.
- (b) Your writing *cannot be read*.
- (c) He ran *with great speed*.
- (d) I saw many flowers *of great beauty*.
- (e) *All at once* I heard a noise.

*Exercise 6.*—With the addition of an adverb, complete each of the following sentences:

- (a) The fire burns —.
- (b) Please move along —.
- (c) The bell rang —.
- (d) The two kittens played —.

**III. Reproduction.**—Let the children write a few sentences in answer to each of the following questions:

1. Describe the boat's approach towards the whale, beginning with the phrase, "I gaily leapt into my place in the boat."

2. Tell how the whale's tail destroyed the boat.

3. What happened to the man who tells the story?

4. Give an account of his swim and his climb on to the whale. Use phrases to show that he was dazed.

5. Describe what he did with the rope.

6. Tell clearly how he was rescued, describing his injuries.

**IV. Argument.**—The children should write a few sentences in answer to these questions:

1. When the mate was thrusting his lance at the whale, was he thoughtless, daring, or reckless?

2. If the swimmer had not been dazed, what might he have done when in the water? Give reasons for your answer.

3. Show that if the mate had been more careful this adventure would not have occurred.

4. What was the cause of the surprise when the swimmer was rescued?

5. Why did not his injuries cause surprise?

6. Should the hunting of whales be stopped? Give reasons for your answer.

### V. Imaginative work.

*Note.*—As children have very little background of knowledge on the topic of whale hunting, and no experience of it, it would be unreasonable to expect a clear and lively account of a personal adventure with a whale, but, at the teacher's discretion, the children might be invited to write a short account of one of the following:

1. My ride on a whale's back.
2. Watching a whale hunt.

**VI. Descriptive work.**—The children might write a paragraph on the smashing of the boat by the whale, using some of the following words and phrases, which might be written upon the blackboard:

vast shadow; mighty mass; flying; wreckage; towering; huge head; plunged; appalling roar; gaping mouth.

**VII. Conversation.**—The children might write one conversation, selecting the speakers from the following suggestions:

1. The writer and the mate, before the adventure.
2. The writer and the mate, after the adventure.
3. The captain of the ship and the mate, after the adventure.
4. Several sailors who watched the whole of the incidents from the deck of the whaler.

## NOTES FOR A LECTURETTE

### Sea Monsters.

1. *The whale.*—This name is given to a group of large, fishlike, marine animals which have lost their coats of hair and are fitted in this and other ways for life in the ocean. The only vestiges of hair remaining to them grow around their lips, and are most evident in young whales.

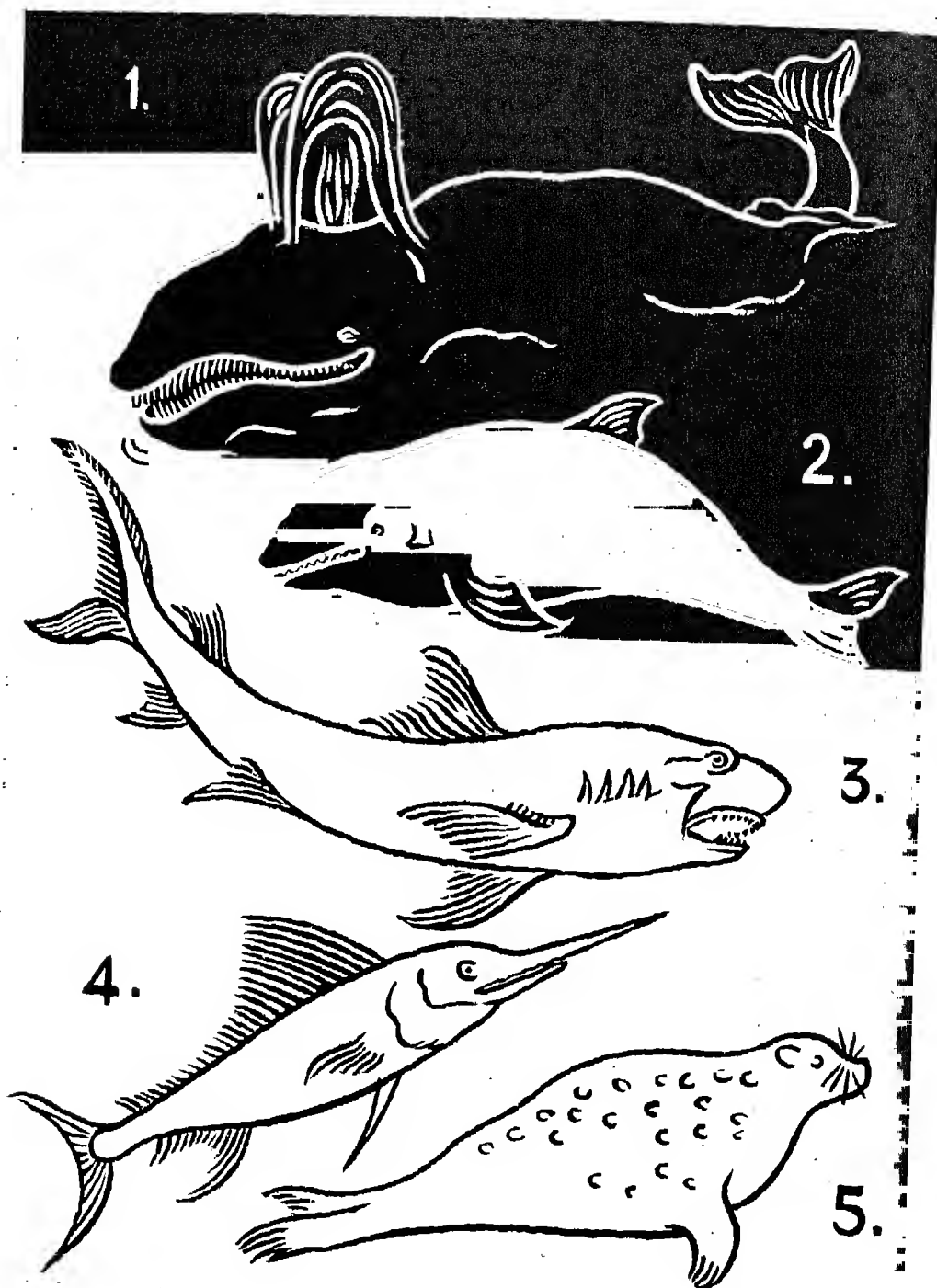
To compensate for this loss of hair and to maintain the necessary warmth of the blood, whales are provided with a thick layer of blubber or fat underneath their smooth skins. They breathe the fresh air above the sea, and for breathing purposes possess a blow-hole or nostril on the top of the head. In order to breathe they rise periodically to the surface of the sea. The blowing or spouting of the whale is caused by the emission of warm air from its lungs when breathing, and this hot breath the cold atmospheric condenses into steam.

The anatomy of a whale in no way resembles that of a fish. The whale has warm blood, fills its lungs with air by respiration, gives birth to young animals instead of laying eggs, and nourishes its offspring with milk. A whale has no neck, the head being joined to the body, nor has it any outward signs of ears. Its front limbs have the form of paddles, and are used principally for maintaining the balance of the body and for steering. Its back limbs have been transformed into a great tail with two horizontal flukes composed of blubber and an outgrowth of skin. The tail fin of a fish is always vertical, but that of a whale is horizontal, to assist it in rising rapidly to the top of the water for air.

Whales are flesh-eating animals, feeding mainly on mussels, jelly-fish, oysters, winkles, limpets, cuttle-fish, shrimps and small crabs. Some of the smaller whales eat fish, and the grampus kills and devours seals.

Whales are hunted for their oil, whale-bone, spermaceti (the white, fatty material of which candles and ointments are made) and ambergris, a scented, waxlike substance used in perfumery.

2. *The porpoise*, along with the sperm whale, narwhal and dolphin, belongs to the group of whales which is toothed. The common porpoise is black above and whitish below the body, and is six or seven feet long. It looks like a small whale, but has a more receding head. Schools of porpoises



1. WHALE

2. PORPOISE

# SEA MONSTERS

3. SHARK

4. SWORDFISH

5. SEAL

are often seen leaping about in the water off the coasts of Britain and America, and frequently they swim up the largest rivers and devour the fish. They are lively creatures, and enjoy turning head over tail and, apparently, showing off to passengers on ships. Their chief food is herring and mackerel, and they are destructive during the herring fishery season. In mediaeval times their flesh was eaten, but nowadays they are killed for their oil.

3. The *shark* is a fish which, in its largest species, has been known to reach the length of sixty feet. The species which is most dangerous to man, however, is only nine or ten feet long. These are man-eaters. The mouth of a shark, which has very strong jaw muscles, is on the underside of the head, and to attack its prey the shark has to turn itself over. Sharks have one of two kinds of teeth. They either have sharp teeth arranged in rows and rows behind each other, the second row replacing the front one when it is worn out; or they have blunt teeth closely packed together for crushing the shells of molluscs. Sharks live on other fish; they are powerful swimmers and follow shoals of herrings upon which they feast as they swim.

Sharks are different in two ways from most fish. First, their skeletons are made not of bone but of gristle; and second, the surface of their skin, which is more like hide, is studded with many sharp points. This skin is called shagreen and is used as leather. Oil and food are also obtained from sharks.

Sharks are most commonly found in warm seas. Their eggs are attached to tendrils which curl round seaweed and so prevent the eggs from drifting ashore.

4. The *swordfish* is absolutely fearless. With its long swordlike nose it will charge at anything from a man to a large boat, which perhaps it mistakes for a whale. The sword is the upper jawbone prolonged from one to three feet, with a circumference

of about five inches. It is flattened and sharply pointed.

Swordfish frequent warm seas, and sometimes by following a warm current they reach the British Isles, while in the tropics they find their way up rivers. In some places they are in demand as food, chiefly on the shores of the Mediterranean and on the Atlantic coast of the United States of America. They are caught by harpoons which are thrown from small boats. These boats are in constant danger of being pierced by the sword of the fish.

There is a species of swordfish which is sometimes called the sail-fish. This has a high fin along its back which looks like a sail. When the fish is just below the surface of the water the "sail" stands up above it. In this way it catches the wind which carries the fish along with it.

5. The *seal* is a marine animal which lives partly on land and partly in the sea, and has limbs modified to be of use for swimming. Its hands and feet are fully clawed and webbed, and its long body, clothed with coarse hair, tapers towards the tail. The seal uses its limbs in the sea as propellers. Its feet are actually joined to its tail and are unable to assist movement upon land, and it has no ears visible from the outside. Its eyes are adapted for the twilight of the deeps, and it has very sensitive whiskers.

In the water the seal is a lively, agile animal, able to swim ten or twelve miles in an hour. It is fond of lying out to rest, however, on rocks by the water's edge, and drags itself slowly over the ground in heavy jerks by throwing its weight forward on its front flippers.

The young are born on land, usually one at a time. Seals inhabit all excepting tropical seas, but are found in the greatest numbers in Arctic and Antarctic areas. Their food consists of fish, mussels, oysters, snails, shrimps, crabs and sometimes birds. They are valuable for their skins and for the oil extracted from their fat.

The order is divided into three groups—the true seals, the sea lions and the walruses. Many different kinds of true seals are seen off the shores of the British Isles, and the common seal has its home in these waters. It is greyish-yellow in colour, blotched with brown, and measures four or five feet in length. It will frequent the mouth of a river stocked with salmon and hunt the fish far up the stream, devouring them wholesale. Its teeth turn inwards, thus enabling it to grip firmly its slippery prey. It is an inquisitive creature and will swim quite close to boats and to the shore in order to observe human beings. The young of the common seal are born on land about June. They are dark and spotted, and take to water in a very few days. They are suckled by their mothers, who show much care and affection.

## EXTRACT 2—A PIRATE FIGHTS A SHARK

### INTRODUCTION

The crew of a cargo steamer had captured a pirate hiding on the boat. He was put in irons and roped to a rail. The five white men of the crew did not know that the pirate had three confederates hidden on board. The incident described took place in the China Seas, where sharks abound.

### READING

Without further mishap we fetched Cape Comorin and were contentedly wasting the hours of a beautiful Sunday in a dead calm. About four bells in the afternoon watch a big, ugly shark appeared some three fathoms off our port side, well aft. There he floated, lazily taking in the warmth, his dorsal fin now above the surface, now a hand's-breadth below. It was sickening to see the cool devilishness of his insolent movements. Our Cingalese cook steward threw several lumps of coal at him, as the fin stuck up high and dry; yet he took small

notice of them. The mate was for baiting a shark-hook with a lump of fat pork, the skipper for trying a Snider bullet on him. But our pirate saw in him a way of escape from the penal establishment of Andaman—and a prize to boot, if his plot proved successful. He, still ironed, was secured by a line close to the port rail; this was so that he should not fall sick and cheat justice by a too narrow confinement below, nor elude his proper deserts by a leap over the side. He had watched the shark for a while, listening to the skipper and mate above him. When they spoke of catching or shooting the fish, he asked to be allowed to fight it with a sheath-knife—freedom to be his reward if he won; if he lost—well, in that case, he pointed out, he would be off their hands and would give them no further trouble.

It was a novel and daring suggestion. Hardened though the skipper was, this offer took all the wind out of his mental sails and set him in a verbal calm. The thought never entered his head that underlying it all was a devilish trick, a purpose that meant death to every white man aboard. The mate said he had heard of blacks fighting sharks as a common thing, and very rarely getting the worst of the battle. Perhaps, he said, the fellow had many a time done the same thing. It certainly seemed to be no more to him than a bout with fists would be to the average A.B.

At last sanction was given, and the news flew through the brig. Every man fore and aft dropped the thing in hand, most of them to watch the fight, but three for a more sinister reason. Those who had been asleep leapt on deck, and the sheath-knives of all hands were brought to muster. Of these the man was allowed to make his choice, and the one selected was put on the grindstone. Meanwhile the gladiator was prepared by being east adrift from the rail, and having his leg-irons taken off.

Five minutes later the man, completely stripped, was on the rail, covered by the skipper's Snider. His wrist-irons were off;



the knife was in his hand, and his opponent still basked idly near the surface about six fathoms away. It was to be a fight to the death, or driving the shark off completely—so we, in our ignorance of the plot afloat, were given to understand. The human antagonist had been permitted to grease himself with pork-fat from heel to crown in order that the water might offer less resistance to his movements; in itself that fat was a most clinching proof of his hopelessly renegade condition, for he was a Mohammedan. Not a tremor marked him in face or limb. He was playing for a big stake, much bigger than we thought. Old at the frightful game or new to it, going to his death between those triple rows of horrible teeth or to victory and freedom, he fully won the silent applause of every white man there, even although he had attempted to give us over to the merciless hands of his kind.

The end of the brace had been lowered to the water's edge, and the brace was belayed to a pin in the rail. Down the line the pirate slid. Every man crept to the rail and craned his neck over it. The challenger entered the water without causing the slightest noise. Just before his head went in he took the keen six-inch blade from his mouth, and it was at that brief instant we saw the set, grim look on his dark, ugly, greasy face. Then down he sank. He was gone so long that we thought he had drowned himself. Never was man more wronged. Whilst watching thus, we saw the shark's little pilot fish darting excitedly about his master's great head. But the eighteen-footer merely came a few yards nearer the brig. Perhaps content in his superiority of size, strength, and master-ship, he lay there barely moving. Then the captain raised his rifle to give him a repentant bullet, but lowered it again without doing so, we the while hardly cognizant of the fact, so absorbed was every pair of eyes that could get above the rail.

How those seconds dragged. In our minds we had wished the shark-fighter an

everlasting good-bye, deeming him a clever fellow to have escaped the Andamans in such a manner. Then came a hurried whisper, "He's there!" Ere the news could be passed fore and aft, we saw the upward flash of a black body and a gleaming knife in the blue water directly under the shark; they seemed to have been driven up by some powerful force. The next moment the shark shot clear into the air, like a porpoise or flying-fish. As he went, blood dyed the surface under him, and we saw that there was a great wound in his stomach. The pirate appeared above the water, gasping, yet only for about half-a-minute. He moved into clearer, stiller water farther off, where he again disappeared. We watched here, there, everywhere within a cable's length, but did not have long to wait.

"Here he comes!" shouted the mate, silence being now out of question.

There they were, scarcely three fathoms away. At the moment in which we saw them, the shark was in the act of diving, and his great cross-ended tail was out of the water, showing on one side a gash that had reached the backbone. Plainly the pirate's intention was now to bleed the fish to death by tapping the spinal artery, and in the meantime rob him of his second-best weapon. Before we could wonder whether the shark would turn or go under us, he had dived, leaving the panting gladiator at the surface of the troubled waters. Now it was that the three other pirates were missing from the place they had occupied just abaft the fore-rigging. Not that we knowingly missed them. Our conception of the matter was merely by way of instinct; we knew it vaguely yet correctly, as was afterwards proved when the affair was discussed in detail.

"Throw him a line!" cried the captain, willing to spare the man further risk. There was a rush to obey the order, but ere a line could be thrown the pirate was off into quieter water, the better to see his foe returning to the attack, should he come.

There the man remained for some minutes, now sinking to reconnoitre, then on the surface filling his lungs, never still; for in quietude now lay his greatest danger. We were thinking and hoping that the finned tiger had been beaten, when the cook gave a warning cry that he was slowly coming back. There he was, rising slowly, as if almost spent—as well he might be; but the tiger of the seas dies a terribly hard death, as all deep-water seamen know.

J. E. PATTERSON. *My Vagabondage*.

### ORAL WORK

#### I. Vocabulary.

*Note.*—The following words should be written upon the blackboard:

mishap, penal establishment, confine, novel suggestion, sanction, sinister, antagonist, resistance, renegade, applause, cognizant, reconnoitre.

*Exercise 1.*—Say the meanings of as many of the above words as you can. Discover from the dictionary the meanings of the remaining words.

*Exercise 2.*—Select six of the above words, and say six sentences, each containing one of the words.

*Exercise 3.*—Tell of some occasions on which you might:

- (a) meet with a mishap;
- (b) make a novel suggestion;
- (c) receive sanction;
- (d) meet an antagonist;
- (e) meet with some resistance;
- (f) offer applause.

*Exercise 4.*—From the above list of words make other words which might be used in the following sentences:

- (a) I always — a good singer.
- (b) He — the temptation.
- (c) May I — that you work harder?

*Exercise 5.*—Say suitable adjectives which might be used to describe the following words from the above list:—penal establishment, renegade, mishap, applause.

#### II. Incidental grammar—Tense.

*Note.*—Remind the children that a verb usually describes action or movement. Explain that when a verb denotes an action *which is taking place* it is said to be in the *present tense*; for example, *I hear* you talking; *I am* busy this morning.

Explain that when a verb denotes action *which is finished and done with*, it is said to be in the *past tense*; for example, *I heard* you talking; *I was* busy yesterday.

The following should be written upon the blackboard:

comes, came, rushed, rushes, scrambled, gives, hangs, sought, seeks.

*Exercise 1.*—Say the tense of each of the above verbs.

*Exercise 2.*—Say the following sentences, changing the verb into the past tense:

- (a) He walks down the road.
- (b) The boy breaks the window.
- (c) He feels his heart beating.
- (d) The curfew tolls the knell of parting day.
- (e) He drives along the lane.
- (f) He knows that I am coming.
- (g) The soldier is marching smartly.

*Exercise 3.*—Say the following sentences, changing the verb into the present tense:

- (a) The bird flew into the tree.
- (b) We were ready for school.
- (c) I was eating a cake.
- (d) The doctor rose to meet me.
- (e) I stretched my arms above my head.
- (f) We knew that they were coming.

*Note.*—Now explain to the children that verbs which are used to denote actions which have not yet taken place, but *which will take place* in the future, are said to be in the *future tense*. Point out that the future tense is always formed with the aid of *will* or *shall*; for example, *We shall* go for a holiday next summer.

*Exercise 4.*—Say the following sentences, changing the verbs into the future tense:

- (a) I went to the cinema.
- (b) The birds migrated to a warmer climate.
- (c) I had no time to do it.
- (d) The aeroplane flies overhead.

### III. Tests of reading.

#### Questions.

1. Describe the scene before the fight started.
2. What bargain did the captured pirate make?
3. Tell how he was prepared for the fight.
4. What did he do first of all?
5. How did the fight start?
6. How did he intend to kill the shark?
7. How did he succeed in his fight?

### IV. Marked passage.

Read the passage marked on page 73 and then think about it with the help of these questions:

*The challenger entered the water without causing the slightest noise. Just before his head went in he took the keen six-inch blade from his mouth, and it was at that brief instant we saw the set, grim look on his dark, ugly, greasy face.*

Why is the pirate called a challenger? What is a challenge? Say a sentence containing the word *challenged*. Under what circumstances might you issue a challenge (1) as a private person, (2) as a games captain? What challenges are sometimes recorded in a newspaper? Why did the pirate enter the water silently? How would he do it? Can you enter the water silently? In what way? What is the meaning of the word *keen* in this sentence? Say a sentence to show another meaning of the word *keen*. Can you think of still another meaning? Where had the pirate carried his knife? Why? What words might be used instead of *brief instant*? What is a *set look*? Tell other meanings of the word *set*. What does *grim* mean? When might your face have a grim look? Tell the difference between a grim look and a sad look. Why was the pirate's face dark? Why was his face greasy?

*Then down he sank. He was gone so long that we thought he had drowned himself. Never was man more wronged.*

Notice that the writer adds interest to his style of writing by using short sentences

occasionally. When does he use them? Find other examples in the extract. Remember to use short sentences sometimes in your own written work. In what way might the pirate have been wronged because he was so long below the water? What does the word *wronged* mean as used in the sentence?

*Whilst watching this, we saw the shark's little pilot fish darting excitedly about his master's great head. But the eighteen-footer merely came a few yards nearer the brig.*

Can you find out what is a *pilot fish*? What is a pilot? What does a human pilot do? What kind of building is sometimes called a pilot? Why? What kind of movement is pictured by the word *darting*? Why does not the writer use such words as *swimming*, *moving* or *rushing*? What do you see darting about in spring or summertime?

Say a word meaning the opposite of *excitedly*. How long was the shark? Compare his length with that of your classroom. Can you say why the writer puts in the word *merely*? What kind of ship is a *brig*? Say the names of as many kinds of ships as you can, and briefly say how you can tell the differences between them.

*Perhaps content in his superiority of size, strength and mastership, he lay there barely moving.*

What is the meaning of the word *content*? Tell an occasion on which you are contented. What does *superiority* mean? From what word is it derived? Name some ways in which you might be superior to another boy or girl. What word means the opposite of *superior*? Say that word in a sentence of your own. To what was the shark superior in size and strength, the brig or the pirate? How do you know? Say a phrase which means the same as *barely moving*. Can you tell another occasion when something might be barely moving?

*Then the captain raised his rifle to give him a repentant bullet, but lowered it again without doing so, we the while hardly cognizant of the act, so absorbed was every pair of eyes that could get above the rail.*

Repentant bullet is an uncommon phrase. What does it mean as used in this sentence? What does a person mean when saying "I repent"? Can you give any reasons why the captain lowered his rifle? Name any other kind of fire-arm, and describe its appearance. To whom does the word *we* refer? What does *hardly cognizant* mean? Say another phrase that means the same thing. To what does the word *act* refer? Under what circumstances might you be hardly cognizant of an act? What does *absorbed* mean in this sentence? Why is it a good word to use here? Tell other meanings of the word. In what might you be absorbed? Say a sentence containing this word. To whom did the *pairs of eyes* belong? How do you know that all the crew could not see the fight? What is the rail which is mentioned? Say the names of other parts of (1) a sailing ship, (2) a steamship.

## V. Discussion.

### Questions.

1. Discuss whether the pirate was wise in his challenge.
2. Can you find the sentence which will tell you how the pirate had been fastened up?
3. Can you suggest any reasons why he was thus fastened?
4. The white men gave him silent applause. What does this mean?
5. Why did the pirate deserve it?
6. Do you think this was the first time the pirate had fought against a shark? Give reasons for your answer.
7. Discuss what might have happened if the pirate had dropped his knife.

## WRITTEN WORK

### I. Vocabulary.

*Note.*—The following words should be written, in pairs, upon the blackboard: week, weak; seen, scene; steal, steel; currant, current; pillow, pillar; goal, gaol; threw, through; council, counsel; affect, effect;

human, humane; waist, waste; two, too; pair, pare.

*Exercise 1.*—Write short sentences to show that you understand the differences in meaning between the words in each pair.

*Exercise 2.*—Write six sentences, each containing one of the following phrases:

- (a) met with a mishap;
- (b) made a novel suggestion;
- (c) received sanction;
- (d) shall meet our antagonists;
- (e) meet with some resistance;
- (f) offered applause.

## II. Incidental grammar—Tense.

*Note.*—Where it is appropriate, the words given in the following exercises should be written upon the blackboard, in which case italicised words should be underlined.

*Exercise 1.*—Rewrite the following sentences in the *past tense*:

- (a) I shall go home by train.
- (b) We see several sheep in the fields.
- (c) The sailors will be in their ships.
- (d) He brings me roses.
- (e) They will award the trophy to the winner.

*Exercise 2.*—Rewrite the following sentences in the *present tense*:

- (a) He called for his candle.
- (b) The post came before breakfast.
- (c) They will award the trophy to the winner.
- (d) The elephants rushed down to drink.

*Exercise 3.*—Rewrite the following sentences in the *future tense*:

- (a) He gave me a shilling.
- (b) In the woods I saw some bluebells.
- (c) I did not expect a reward.
- (d) Jack threw the ball to me.

*Exercise 4.*—Using *am*, *is*, *are*, *was* and *were*, complete the following in the *present and past tenses*:—I —; You —; He —; We —; They —.

*Note.*—The following should be written upon the blackboard:

The captain raised his rifle to fire, but lowered it again without doing so. How those seconds dragged. There they were scarcely three fathoms away. At the moment that we saw them, the shark was in the act of diving. Before we could wonder what would happen, the shark had dived. We knew that the pirate would be in great danger.

*Exercise 5.*—Rewrite the above sentences in the present tense.

**III. Reproduction.**—The children should write a few sentences in answer to each of the following questions:

1. Several different men are mentioned in the first part of the story. Say what each of them was doing when the shark was first seen.

2. Tell what the crew did when the pirate was given permission to attack the shark.

3. Describe the preparations made for the fight.

4. Tell the story of the fight, beginning with the following sentence: The pirate slid down the rope into the water.

5. What were the captain and the crew doing during the fight?

**IV. Argument.**—Let the children write a few sentences in answer to each of these questions:

1. Several methods of killing the shark were suggested by members of the crew. Which method do you consider was the best? Give reasons for your answer.

2. The pirate was undoubtedly a brave man. Give reasons why he might also be considered a wise or a foolish man.

3. Why did not the captain believe that the pirate might be trying to escape from the ship?

4. The captain held his rifle in his hands during the fight. Say whether he was prepared to shoot the shark or the pirate. Give reasons for your answer.

**V. Imaginative work.**—Although the topic of this story is completely outside the

experience of the children, if there has been plentiful discussion and some study of detail, they might write a paragraph in answer to one of the following questions:

1. Describe the pirate's fight as if there had been two sharks. Decide whether you are going to imagine that the pirate kills both sharks, or whether one escapes, or whether the pirate does not escape; then give details which will help to build up a clear picture of the fight under one of these circumstances.

2. In the extract there appear several references to other pirates and to a plot to capture the ship. Write a story about how the pirate's fight with the shark helped the other pirates to capture the ship and the crew.

**VI. Conversation.**—Let the children select one of the following groups of people and write a conversation between the persons in the group:

1. The captain and the pirate before the fight.

2. The captain and the pirate after the fight.

3. The mate, the cook and the captain when the shark was first seen.

4. Two or three members of the crew during the fight.

## EXTRACT 3—PRISONERS OF WAR

### INTRODUCTION

During the Great War soldiers captured in battle were kept under close guard in large concentration camps, which were usually surrounded by high barbed-wire fences. Attempts to escape were constantly being made by the prisoners, and this extract gives an account by an eye-witness of such incidents in a German prison-camp.

Point out that orderlies are soldier-servants.

Give the children opportunity to compare the conversational style of this extract with the more formal literature of others.

## READING

One day two of the officer-prisoners dressed themselves in the clothes of French orderlies, of whom there were a few at Schwarmstedt, and looked so exceedingly comic that we had to roar with laughter. They marched solemnly to an empty sentry-box which was in the camp, laid it flat, placed their escaping kit inside, and carried it to the camp entrance. Unfortunately, they met the Boche sergeant-major.

"What are you doing?" said he.

"We are moving this old sentry-box outside the wire."

"But why?"

"Commandant's orders."

As they had no guard in charge of them the sergeant-major was suspicious. "That is not true," said he, "you are Englishers."

"But no, monsieur."

"Yes, I have my suspicions. I will cause an inquiry to be made."

Off he went to look at the list of men on duty that day, and the details of their work. When he returned later on with a guard, he was surprised and even hurt to discover that they had both vanished, taking their kit, but leaving the sentry-box to be moved back to its proper place.

Other attempts, equally barefaced, were successful. N., having stolen a German uniform, and M., being suitably disguised by an artist friend, one afternoon went to the gate, unlocked it with a home-made key, and walked out before the eyes of the whole camp. Nor were they recaptured for a fortnight, by which time they had got nearly to the border.

The key they used was made of camp money melted down and poured into a mould; an impression of the lock had been taken with shaving-soap, and the rest of the business was done with a file and a candle. Many such keys were made at Schwarmstedt, and after we had been there a month or two I think we were pretty well able to unlock any room in the whole camp.

Officers who had obtained maps of the country through bribery, or in some other way, lent them round for friends to copy. Thus it was that I managed to get a very good one. Thin paper, such as is found in Huntley and Palmer's biscuit-tins, was generally used for tracing, and answered the purpose well. My compass was also home-made, born out of a magnet, a needle, and an old watch-case. It was really laughable how, until they grew wiser with experience, the Germans actually allowed us to purchase magnets, not to speak of rucksacks and civilian hats, at the canteen; but the rucksacks were bought up so quicky that they became suspicious and would get no more in. They even tried to collar back those which they had sold, but without much success. . . .

Saving up food for the journey was a matter of some time and difficulty at Schwarmstedt, but it proceeded surely, although rather slowly, as parcels came along from England, and as one was able to slip occasional unopened tins into one's pocket when visiting the parcel office. Meanwhile, those who were fortunate enough to have a store ready tried various methods of escaping.

As we had been allowed to bring only one box with us from Crefeld, each of us naturally brought the biggest he had. But it was obvious that boxes of that size could not be kept in rooms already overcrowded with the beds of fifteen or sixteen officers, even when the beds were double-decked. So the German authorities ordered that they should be removed from the camp to a store-shed outside the wire. Certain officers, bent on emulating St. Paul, got into their boxes (as a matter of fact, they were large wicker baskets), and arranged that English orderlies should carry them across to the store-shed, from which they would be able to escape during the night. All went well at first. By two o'clock the baskets were outside the gate, and moving merrily towards the shed. Then suddenly the German officer called a halt, and decided that, as

the soldiers were needed for other work, the baskets should stay where they were until five o'clock. The day was very hot. After a time one of the occupants got cramp, and awful squeakings and scratchings came from the basket. "Cover it up with a lonely tune," was our immediate motto, and by whistling, talking and shouting near the gate, we did our best; but the sentry was obviously suspicious, for he looked hard at the box. Fortunately he did not stab it with his bayonet; nor could he open any of them, because they were locked, all the keys being carried by one officer in another basket, who was expected to cut himself out and liberate his companions.

At last the boxes were taken to the shed, but whether the sentry had mentioned his suspicions, or whether, as is also alleged, one of the escapers showed himself at the store-room window, it presently happened that at about eight o'clock a German officer followed by a guard went straight to the place where they were, and captured them all. We saw them marched off to cells, where they were to do five months' solitary confinement, which was the ridiculously harsh penalty for an attempt to escape until it was reduced to a fortnight by mutual arrangements between the two Governments in July, 1917.

A great dog was kept by the Germans to track down prisoners who escaped, but like most other Germans at Schwarmstedt he was open to corruption, and on discovering that the English officers could give him better and more plentiful food than his proper masters, he promptly became great friends with them; so much so that finally, when one of the officers escaped, he took the dog along with him. Whether he made him carry his pack or not I am unable to say; but rumour had it that he was unable to persuade the dog to leave him even after he had made an attempt upon its life by endeavouring to drown it in a river. It is not easy to hold the head of a big dog under water against his will, and if he insists upon following you after you have plainly showed such dis-

inclination for his company, what more is there for a poor prisoner to do?

About this time another officer was unfortunate in being discovered in the dust-trolley after it had been taken outside the wire. This truck ran on a light railway, and was filled and pushed in and out of the camp by our own orderlies under charge of a German guard. Usually it was not emptied until the following morning, and remained standing all night at a little distance from the camp. It happened, however, on this particular occasion that two hungry German soldiers came along, and seeing the loaded trolley standing there, determined to see if there was anything fit for food left in any of the old tins. To their great surprise, on tipping over the trolley they discovered a dirty and bruised British officer.

Periodically the Germans made vigorous searches to discover the hiding-places of maps, compasses, food and escape-kit generally, and these searches were often very diverting. It was the children's game of hide-and-seek played by grown-ups, and the Germans being in all respects so very much more grown-up than the British, the advantage was naturally with the latter, because they enjoyed it, whereas the Huns didn't. Indeed, at first they seemed to know nothing whatever about the game, and maps sportingly pinned to the backs of pictures, or on the underneath of tables, escaped scot-free. But laboriously and by degrees our hosts improved, and attained finally a certain proficiency, although, since they regarded the whole business merely as military service, they were naturally unable to throw themselves into it with the proper childish enthusiasm, and any new variation in the game always had them beaten. In this prison diversion the big dog was allowed to take part, and one day covered himself with glory by unearthing a small store of tins hidden beneath the floor of a hut. This triumph pleased the Germans vastly, and

was taken in very good part by the English officers. . . . Cries of "Good dog!" and "Seek, seek!" gave him encouragement, and when at last he did discover a second and last store, a perfect howl of applause went up from all present. The Huns were puzzled by this behaviour, but as there was really nothing in it for which they could send us to prison, they contented themselves by sticking out their chests and scowling.

F. W. HARVEY. *Comrades in Captivity*.

## ORAL WORK

### I. Vocabulary.

*Note.*—The children should be asked to find phrases which help to build up the friendly, intimate style of the extract. Examples of such phrases are as follows:

off he went; barefaced attempts; tried to collar back; awful squeakings; sticking out their chests; the rest of the business.

Such phrases might be written upon the blackboard, and the children should then be asked to say other phrases having the same meanings.

*Note.*—The following phrases should be written upon the blackboard:

roar with laughter; he was suspicious; an impression of the lock was made; they grew wiser with experience; our immediate motto; a harsh penalty; unable to persuade the dog to leave him; he showed disinclination for his company; childish enthusiasm; any variations of routine were welcome.

*Exercise 1.*—Express in your own words the meaning of each of the above phrases.

*Exercise 2.*—Say sentences, each containing one or more of the above phrases.

*Exercise 3.*—Explain the meaning of the following familiar phrases:

- (a) to turn over a new leaf;
- (b) to steal a march on anyone;
- (c) he is like a wet blanket;
- (d) his words do not ring true;
- (e) she covered herself with glory.

*Exercise 4.*—Say sentences, each containing one of the phrases.

*Note.*—The following words should be written upon the blackboard:

rest, kind, runs, play, match, fire, sight.

*Exercise 5.*—Say sentences to show that each of the above words has more than one meaning.

*Exercise 6.*—From each of the above words, make other words, and use them in short sentences to show their meaning, thus:

rest, restful: It was very restful in the cool shadow of the tree.

### II. Incidental grammar — Number and gender.

*Note.*—The following might be written upon the blackboard:

A noun which denotes only *one* person or object is in the *singular number*; for example *boy, cloud, bucket, shield*.

A noun which denotes *more than one* person or object is in the *plural number*; for example, *dogs, kings, streets, rivers*.

The children should then be asked to give examples of singular and plural forms.

*Exercise 1.*—Say all the *singular* nouns in the first few paragraphs of the extract.

*Exercise 2.*—Say all the *plural* nouns in the last paragraph of the extract.

*Exercise 3.*—Say sentences containing singular nouns, and sentences containing plural nouns.

*Note.*—The children will find no difficulty in understanding the meanings of, and the difference between, singular and plural. The greatest difficulty is in the varied spellings of plural forms, and therefore these are dealt with at length in the written section. The words given in the exercises below should be written upon the blackboard.

*Exercise 4.*—Say the *feminine* of the following:

boy; hero; himself; bachelor; uncle; nephew; negro; author.



*Exercise 5.*—Say the *masculine* of the following:  
she; her; women; wife; witches; cows; landlady; mistress.

*Exercise 6.*—Say the *feminine plural* of the following:  
man; husband; brother; bullock; monk; host.

### III. Tests of reading.

#### Questions.

1. Tell the story of the first attempt to escape.
2. How did the prisoners make keys?
3. Tell something about the maps obtained by the officers.
4. How did they build up a store of food?
5. Describe an attempt to escape in a box.
6. Show how the attempts failed.
7. What punishments were given for these attempts?
8. How did escaping prisoners get rid of the dogs?
9. Tell the incident of the officer on the trolley.
10. How did the prisoners hide their maps and food?

**IV. Marked passage.**—Read the passage on page 79 and then study it with the help of these questions:

*The day was very hot. After a time one of the occupants got cramp, and awful squeakings and scratchings came from the basket. "Cover it up with a lonely tune," was our immediate motto, and by whistling, talking and shouting near the gate, we did our best; but the sentry was obviously suspicious, for he looked hard at the box.*

Give a word picture of the sun, the sky and the clouds on the day of this incident. What is the meaning of the word *occupant*? What did he occupy? Explain the difference in meaning between the words *occupy* and *possess*. Put each word into sentences of your own. Under what circumstances would you occupy (1) your bedroom, (2) your time

at the seaside? What word derived from *occupy* means job or daily work? Use this in a sentence. How does cramp affect a person? When might you get cramp? What is the cure for it? What would cause the squeakings and the scratchings? What does *awful* mean as used in this sentence? Say a sentence to show a truer meaning of the word *awful*.

Why are the lifted commas used? Who would be likely to say this sentence, and why? What is a motto? Say a motto which you know. What is the meaning of *obviously*? Complete this sentence, "The ragged tramp was obviously —." What made the sentry suspicious? If you visited a soldiers' camp, how could you tell which men were sentries? Whereabouts in England is there always a sentry on duty?

*Fortunately he did not stab it with his bayonet; nor could he open any of them, because they were all locked, all the keys being carried by one officer in another basket, who was expected to cut himself out and liberate his companions.*

Why was it fortunate that the sentry did not stab the box? What might have happened if he had done so? What word means the opposite of *fortunately*? Use the word in a sentence. Describe a bayonet. Explain clearly why the sentry could not open the boxes. If he had been able to do so, what would he have discovered? What is the meaning of *liberate*? Say a sentence containing a word meaning the same thing, and referring to slaves.

*At last the boxes were taken to the shed, but whether the sentry had mentioned his suspicions, or whether, as is also alleged, one of the escapers showed himself at the store-room window, it presently happened that, about eight o'clock, a German officer followed by a guard went straight to the place where they were, and captured them all.*

What was the purpose of the shed which is mentioned? Use the word *mentioned* in a sentence to show that you understand the difference in meaning between that word

and the word *discussed*. Tell something which you might have occasion to mention to your teacher, or to your mother. The word *alleged* means stated or quoted, or produced as an argument. The phrase "it was alleged" often appears in newspaper reports or police-court cases.

Explain the differences in meaning between these three groups of sentences:

1. The boy ran into the road without looking left or right. He was run over and injured.

2. The boy, it was alleged, ran into the road without looking left or right. He was run over and injured.

3. The boy ran into the road without looking left or right. It was alleged that he was run over and injured.

*We saw them marched off to cells, where they were to do five months' solitary confinement, which was the ridiculously harsh penalty for an attempt to escape until it was reduced to a fortnight by mutual arrangements between the two Governments in July, 1917.*

Who were marched off to the cells? Who saw them being taken away? What is the difference between being *ordered off*, and being *marched off*? Explain the meaning of *solitary confinement*. Say a sentence to show that you understand the difference in meaning between the words *solitary* and *lonely*. Under what circumstances could a person be solitary without being lonely? What is the meaning of *ridiculously* as used in this sentence? Say other words which might have been used instead. Say a sentence to show another meaning of the word *ridiculous*. What is a penalty? Explain why the word *penalty* is used to describe a certain incident in a ball game. Is a penalty, or punishment, always harsh? Give reasons for your answer. What are mutual arrangements? For what might you make arrangements, either in school or in regard to a hobby? Name the two governments which are mentioned here. Name any other governments whose countries took part in the Great War. What is the difference

between a government and a parliament? What is the title of the man who is at the head of the British government? What is his name? Who was at the head of the British government during the greater part of the Great War?

## V. Discussion.

### Questions.

1. Why were these officers kept prisoner if they were not criminals?

2. Why were they not released?

3. Did other armies take prisoners during the war?

4. Prove that the officer-prisoners managed to keep cheerful.

5. Can you tell anything that this shows about their character?

6. In the sentry-box incident, prove that the sergeant-major was dull-witted and also had no sense of humour.

7. Tell some incidents which prove that the Germans in this camp did not at first keep a very careful watch over their prisoners.

8. Does any description show you that although there is plenty of humour in this story, the officers were neither happy nor comfortable?

9. Tell of some small incidents which show that the officers used much intelligence in outwitting their sentries.

## WRITTEN WORK

### I. Vocabulary.

*Note.*—The following phrases should be written upon the blackboard:

at daybreak; from day to day; as a result; in his anxiety; with pleasure; to his surprise.

*Exercise 1.*—Write six sentences, each containing one of the above phrases.

*Note.*—Whenever the children are asked to write sentences, they should be encouraged to use thought in building up the idea and the wording of the sentences, to achieve some style and originality, unless they are specifically requested to write *short* sentences. As an example to the children, the following

sentences, dealing with the above exercise, should be written upon the blackboard, and there should then be some discussion on the reasons why the second sentence is the better of the two:

(a) The sun rose *at daybreak*.

(b) Though the evening had been dark and stormy, the sun rose *at daybreak* in a clear and cloudless sky.

*Exercise 2.*—Rewrite the following sentences, changing the verbs into the past tense:

(a) I wake up and find that as it is eight o'clock, I shall have to dress very quickly.

(b) They march solemnly to an empty sentry box, lay it flat, place their kit inside it, and carry it to the door.

(c) The ship proceeds slowly and one is able to see the shore.

## II. Incidental grammar — Number and gender.

*Note.*—The lists of words given in the exercises should be written upon the blackboard. Words which the children have spelled incorrectly should be rewritten.

*Exercise 1.*—Make a list of the following words, and beside each one write its plural form:

horse	story	church	wharf	chief
cart	body	stitch	thief	ox
coach	day	fish	potato	child
prayer	calf	cross	domino	foot
tax	loaf	dress	piano	goose
brush	roof	negress	motto	shelf

*Exercise 2.*—Write each of the following sentences in plural form:

(a) The man-servant saw a mouse near the bookcase.

(b) The captain of the man-of-war was ready.

(c) His tooth was aching after he had eaten a lump of sugar.

*Exercise 3.*—Rewrite the following sentences, changing masculine words into the feminine form:

(a) When his uncle had finished his work he showed it to his nephew and his brother.

(b) His father said that he would take him to the cinema when he had finished his work, which was some important writing that he was doing for his employer.

**III. Reproduction.**—The children might write a paragraph in answer to each of the following questions:

1. How did two men escape by using a sentry-box?

2. Tell how the officers managed to collect such small things as keys, compasses, maps and clothing.

3. How did they hide these things?

4. Tell in your own words the story of the attempt to escape in boxes.

5. Write a paragraph under this heading: *The Officers and the German Dogs*.

In the paragraph, tell either how the dogs were used in the escapes, or how the dogs searched for food.

**IV. Argument.**—Let the children write a few sentences in answer to these questions:

1. Prove that the officers enjoyed their attempts to escape.

2. Which of the methods was likely to be most successful?

3. Say which incidents made the Germans most suspicious. Give reasons for your answer.

4. Say why five months' solitary confinement was a harsh penalty.

5. Prove that although England and Germany were at war, the two countries still communicated with each other.

6. Do you think that the dogs were always friendly? Give reasons for your answer.

**V. Imaginative work.**—The children might write a paragraph in answer to each of these questions:

1. Write a short account of an escape, using these words and phrases: prison camp; in the silent night; disguised; barbed wire; raised the alarm; bloodhounds;

swimming across a stream; across the border.

2. Tell the story of an imaginary escape from pirates.

**VI. Descriptive work.**—The children might write a paragraph describing any one of the escapes, using the words and phrases written upon the blackboard. For example, *The escape with a home-made key*. Blackboard words:

barefaced attempt; camp money melted; mould; impression of the lock; shaving-soap; before the eyes of the whole camp; recaptured; nearly to the border.

### VII. Conversation.

*Note.*—Before the following exercises are attempted there should be a class discussion

on what topics the officer-prisoners would be likely to talk to each other, and on those topics they would be likely to discuss with their guards.

*Exercise 1.*—Write a short conversation between an officer who was attempting to escape and one who was helping him. Consider whether the conversation is to take place in a hut, or out of doors.

*Exercise 2.*—Write a short conversation between the sergeant-major and the officers who were attempting to escape in the old sentry-box.

*Exercise 3.*—Write a short conversation between an officer and one of the guards about the number of beds which were in each hut.

## LITERATURE STUDY WITH BACKWARD CHILDREN

**Introduction.**—The selection of material for literature study by backward children presents one of the most difficult problems of the senior school. There is little doubt that, in due course, books suitable for these children will be available in sufficient numbers, and in the meantime many teachers are dependent upon material which is, on the whole, unsuitable. When considering whether an extract is suitable for backward children, there are two questions which must be answered. Is the language simple? Is there plenty of action? The slow child is usually uninterested in abstract descriptions and philosophies, because they are beyond his powers of understanding. The following extract from the works of William Makepeace Thackeray is given as the subject of a lesson for backward children, chiefly for the purpose of proving to the teacher of this type of child that it is possible to discover passages, even in the classics, which are suitable for these children.

The search for passages which are simple in language, concrete in ideas, and full of movement and action, demands careful exploration of the field of literature and thoughtful reading on the part of the teacher. It can, however, be safely assumed that here and there in the majority of books available for school use there are such suitable extracts as the one which is the subject of this lesson, suggested for second year backward children. Notes on method are given with the exercises which follow the reading.

### EXTRACT—DENIS DUVAL AND THE HIGHWAYMAN

#### INTRODUCTION

The children should be told that the events recorded took place in 1776, when highwaymen were very common. Denis Duval was a small boy who was being taken by post-chaise, a kind of private coach, to London,

by his good friend Doctor Barnard. There might be a talk about highwaymen before the reading.

### READING

Ah; there come the horses at last; the horses from the "King's Head," and old Pascoe, the one-eyed postillion. How well I remember the sound of their hoofs in that silent street! I can tell everything that happened on that day; what we had for dinner—veal cutlets, and French beans, at Maidstone; where we changed horses, and the colour of the horses. "Here, Brown! Here's my portmanteau! I say, where shall I stow it?" My portmanteau was about as big as a good-sized apple pie. I jump into the carriage and we drive up to the Rectory; and I think the Doctor will never come out. There he is at last, with his mouth full of buttered toast, and I bob my head to him a hundred times out of the chaise window. The Doctor comes out, his precious box under his arm. I see dear Mrs. Barnard's great

cap nodding at us out of the parlour window as we drive away from the Rectory door.

We stopped for dinner at Maidstone, at "The Bell." The Doctor liked his ease in his inn, and took his dinner so comfortably that I, for my part, thought we never would be gone. I was out in the stables and looking at the horses, and talking to the ostler who was rubbing them down. I dare say I had a peep into the kitchen, and at the pigeons in the inn-yard, and at all the things which were to be seen at "The Bell," while my two

companions were still at their never-ending lunch. It was an old-fashioned inn, with a gallery round the courtyard. I was in the stables looking at the nags, when Mr. Weston comes out of the inn, looks round the court, opens the door of the post-chaise, takes out his pistols, looks at the priming, and puts them back again. Then we are off again, and time enough, too.

Toward the end of the day Master Denis Duval fell asleep on Doctor Barnard's shoulder, and the good-natured clergyman did not disturb him.

I woke up with the sudden stoppage of the carriage. The evening was falling. We were upon a lonely common, and a man on horse-back was at the window of the post-chaise.

"Give us out that there box! and your money!" I heard him say in a very gruff voice. O heavens! we were actually stopped by a highwayman! It was delightful.

Mr. Weston jumped at his pistols very quick. "Here's our money, you scoundrel!" says he, and fired point-blank at the rogue's head.

Confusion! The pistol missed fire. He aimed the second, and again no report followed!

"Some scoundrel has been tampering with these," says Mr. Weston, aghast.

"Come," says Captain Macheath, "come, your—"

But the next word the fellow spoke was a frightful oath; for I took out my little pistol, which was full of shot, and fired it into his face. The man reeled, and I thought would have fallen out of his saddle. The postillion, frightened no doubt, clapped



W. M. THACKERAY,  
1811-1863

spurs to his horse, and began to gallop. "Shan't we stop and take that rascal, sir?" said I to the Doctor. On which Mr. Weston gave a peevish kind of push at me, and said, "No, no. It is getting quite dark. Let us push on." And, indeed, the highwayman's horse had taken fright, and we could see him galloping away across the common.

I was so elated to think that I, a little boy, had shot a live highwayman, that I daresay I bragged outrageously of my action. We set down Mr. Weston at his inn in the Borough, and crossed London Bridge, and there I was in London at last.

The affair was actually put into the newspapers, and who should come to hear of it but my gracious Sovereign himself. One day, Sir Peter Denis took me to see Kew Gardens and the new Chinese pagoda Her Majesty had put up. Whilst walking here, and surveying this pretty place, I had the good fortune to see His Majesty, walking with our most gracious Queen, the Prince of Wales, and, I think, two, or it may be three, of the Princesses. Her Majesty knew Sir Peter from having sailed with him, saluted him very graciously, and engaged him in conversation. And the Best of Monarchs, looking towards his humblest subject and servant, said, "What, what? Little boy shot the highwayman! Shot him in the face! Shot him in the face!" On which the youthful Princesses graciously looked towards me, and the King asking Sir Peter what my profession was to be, the Admiral said I hoped to be a sailor and serve His Majesty.

I promise you I was a mighty grand personage when I went home; and both at Rye and Winchelsea scores of people asked me what the King said.

W. M. THACKERAY. *Denis Duval.*

#### NOTE

General principles which should be considered in the teaching of English to backward children appear in the general

introduction to the course and in the model lessons for backward children, which appear in the first year's course.

One of the greatest difficulties which these children have to overcome is lack of self-confidence, and they can be helped by referring as often as possible to matters of which they have experience and knowledge. It is comparatively simple to get these children to talk with confidence about their homes, their pets, their hobbies, friends and games, and the successful teacher will adapt the matter of the literature lessons to this safe background whenever the children appear hesitant in discussion. It will be noticed that in many cases in the following exercises there is constant reference to the child himself, and to his own personal experience.

#### ORAL WORK

**I. Note.**—The following questions are samples of the type which can be used to ensure that the children have some knowledge of conditions of travel in the eighteenth century. The adult mind pictures without effort the "background" of such a story as that of the extract, but there may be children who have very little conception of even so simple a picture as a horse-driven coach on a lonely road. Whatever type of literature teaching is undertaken with backward children, general questions such as the following should be the subject of class discussion, to form in the mind of every child a clear picture of the "background" conditions.

##### Questions.

1. What was a highwayman?
2. What did he do?
3. What happened to highwaymen who were caught?
4. Did they always ride horses?
5. What do you think a highwayman looked like?
6. Why did Mr. Weston, who was a very kind and friendly man, carry pistols?

For notes on Thackeray see page 205.

7. Can you say why we have no highway-men nowadays?
8. Who has seen a horse-drawn carriage?
9. Can you describe it, so that those children who have never seen one can see, in their minds, a picture of one?
10. Tell all the ways you can think of in which travelling by road nowadays is safer and more comfortable than when Denis Duval went to London with the Doctor.

**II. Note.**—Invite oral answers to the following questions based upon the extract:

*Questions.*

1. Say who the following people are:—Doctor Barnard, Mrs. Barnard, Pascoe, Denis Duval, Mr. Weston.
2. Name the inns which are mentioned.
3. We are not told what was in the Doctor's precious box. What do you think might be in it?

(*Note.*—If any child suggests bottles of medicine, this might lead to a talk about Doctors of Medicine and Doctors of Divinity, a discussion which might then lead to a future talk about various professions, diplomas, and the abbreviations, such as M.D., D.D., Mus.Doc., etc., used to denote qualifications.)

4. Can you find anything in the story which proves that Denis Duval is a small boy and not a grown man?
5. What is the humour about the portmanteau?
6. Why was Denis impatient at the inn at Maidstone?
7. Find Maidstone on the map. How far is it from London?
8. Tell what Denis did while waiting for the Doctor.
9. What might you do, while waiting for a train at a railway station?
10. What do you do when waiting for a bus?
11. Tell something which shows that Doctor Barnard was good-natured.
12. Tell of some things which a good-natured boy might do.

13. Say some other words which mean much the same as *good-natured*.

14. What did Mr. Weston do just before the coach left Maidstone?

15. Why did he do it?

16. Where were they when stopped by the highwayman?

17. Why did he choose that spot?

18. What did the highwayman say?

19. Show that Mr. Weston was a very brave man.

20. Tell what Denis Duval did.

21. Why was Denis so proud?

22. Tell why Denis was able to see the King.

23. What was the name of the King?

24. Tell what happened in Kew Gardens.

**III. Note.**—The following exercise shows a type of simple vocabulary work which will be of benefit to slower children. The following words from the extract should be written upon the blackboard:

veal; portmanteau; precious; ostler; pigeons; old-fashioned; saddle; spurs; bragged; gracious; profession; admiral; peevish.

*Questions.*

1. From what animal is *veal* obtained? Name the animals from which we obtain beef, mutton, bacon, venison, ham, pork.

2. Explain the difference between a *portmanteau* and a *suit-case*.

3. Notice the spelling of *precious* and *gracious*. In both of them, *ci* is pronounced like *sh*. *Precious* does not mean the same as *valuable*. Can you tell of something you possess which is precious but not valuable?

4. What is a *gracious* person? Tell of any gracious person whom you know.

5. What is an *ostler*? Why are there now fewer ostlers than there used to be? What do we call the men who have replaced them?

6. Learn the spelling of *pigeons*. Tell anything you know about pigeons. What wonderful habits have some of them? How can pigeons be very useful? Give accounts of other birds which are sometimes kept as pets.

7. Describe a saddle. Name other articles used in the riding or driving of horses.

8. What is a *profession*? Give the names of some professions, and talk about the duties of the persons in them. Find the meaning of the following abbreviations:—M.D.; D.D.; B.Sc.; M.A.; Mus.Doc.; F.R.C.O.; D.L.; L.D.S., and talk about the probable work of persons who have the right to use these letters.

9. When might a boy be *peevish*? Give other words which mean much the same.

10. What is the position of an *admiral*? What rank in the Army does it equal? Explain why the person in charge of a big liner is not called an admiral. Name some famous battleships and liners. Tell some of the differences between the two kinds of ships.

*Note.*—The reader will notice that the above list of blackboard words has been used as a source of general discussion, increasing the general knowledge of the children, and giving them opportunities to express their ideas and opinions.

In such extracts as the one now studied where there are several simple incidents, volunteers from among the children might act each incident without rehearsal, such acting to be followed by class criticisms and suggestions for improvement, after which the incidents might be played again, by different children. In connection with the story of Denis Duval, various groups of children might give a playlet of a few minutes' duration about the departure of the post-chaise, the scene with the highwayman, and the scene in Kew Gardens.

### WRITTEN WORK

#### Questions.

1. Write a few sentences about Denis waiting for the Doctor to leave the house.

2. Write a few sentences telling what Denis did at "The Bell" while waiting for the Doctor.

3. What did Mr. Weston do while Denis was in the stable?

4. Write what the highwayman said.

5. Write about the brave action of Mr. Weston.

6. What did Denis do then?

7. Give a short account of the meeting between Denis and the King.

*Note.*—The incidental grammar which is given in the lessons of the normal course is quite simple, and if the examples and exercises given to backward children are consistently interesting and striking in character, there is no reason why such children should not complete most of the work suggested. It is inadvisable, however, to build up an ambitious scheme of incidental grammar for backward children and to cover the ground at a rapid rate. The work should be simplified, and there should be constant revision and recapitulation. The most backward children of all will never have much understanding of, or use for, any kind of word study or analysis, and an attempt to deal too much with abstract study of language might conceivably destroy any interest in literature which general studies and discussions have aroused.

### NOTES FOR A LECTURETTE

#### Story of Travelling.

1. *From Saxon to Elizabethan times.*—The usual mode of travelling in Saxon times was on foot. Conveyances for travellers were not much used in England until the beginning of the seventeenth century; consequently, we have few old illustrations of carts or carriages for travelling. In early Norman times we read of monks who walked to Rome, and of pilgrims who walked across Europe to the Holy Land: the great army of crusaders mostly travelled on foot.

Soon after the Conquest the use of carriages was for a time forbidden, as it was thought that men who rode about would be less fit for hardships of war; men of all grades and professions rode on horseback, or on mules, and sometimes the monks and women on she-asses. The poet Chaucer, who lived at the end of the fourteenth century, did not



mention any of the pilgrims in his *Canterbury Tales* as travelling in conveyances.

1. This is a drawing from an old sketch of an eleventh century cart: how the travellers got into it is not shown, nor how it was drawn along, but it must have been very uncomfortable, swinging from side to side with every movement of the horse.

2. This is a royal traveller of the fourteenth century. The cart was gaily decorated and hung with curtains, but being springless it must have bumped rather badly on the rough, uneven roads. Finely decorated and upholstered carriages were known at this time, for we read in an old rhyme of that period:

To-morrow ye shall on hunting fare  
And ride, my daughter in a chare.  
It shall be cover'd with velvet red  
And cloth of fine gold all about your head,  
With damask white and azure blue  
Well diaper'd with lilies new.

3. Covered carriages on four wheels—the beginning of coaches—were known in the fifteenth century, but their use was only for ladies of high rank; towards the end of this century, however, they began to be used by kings and princes in journeys. Such a carriage is here shown with a royal traveller: it has a sort of canvas top with a diapered pattern worked on it, a box for luggage, and upholstery inside.

4. Here we are shown the usual means of travelling in the Middle Ages. Here are the Dukes of Exeter and Surrey riding from Conway Castle, where King Richard II. has taken refuge, with a message to Henry of Lancaster, to whom the King shortly afterwards surrendered, 1399. There is little in their dress to distinguish them from women, but they must have looked very fine in their gay clothes, with the splendid trappings of their horses, and their brave bowmen riding behind.

5. A coach of Queen Elizabeth's maids. The chief reason why roads were neglected

and conveyances little used was that the main work of the people was on the land; each village was able to supply practically all the wants of the people. In Saxon times the only cart that was used at all was the bullock-cart.

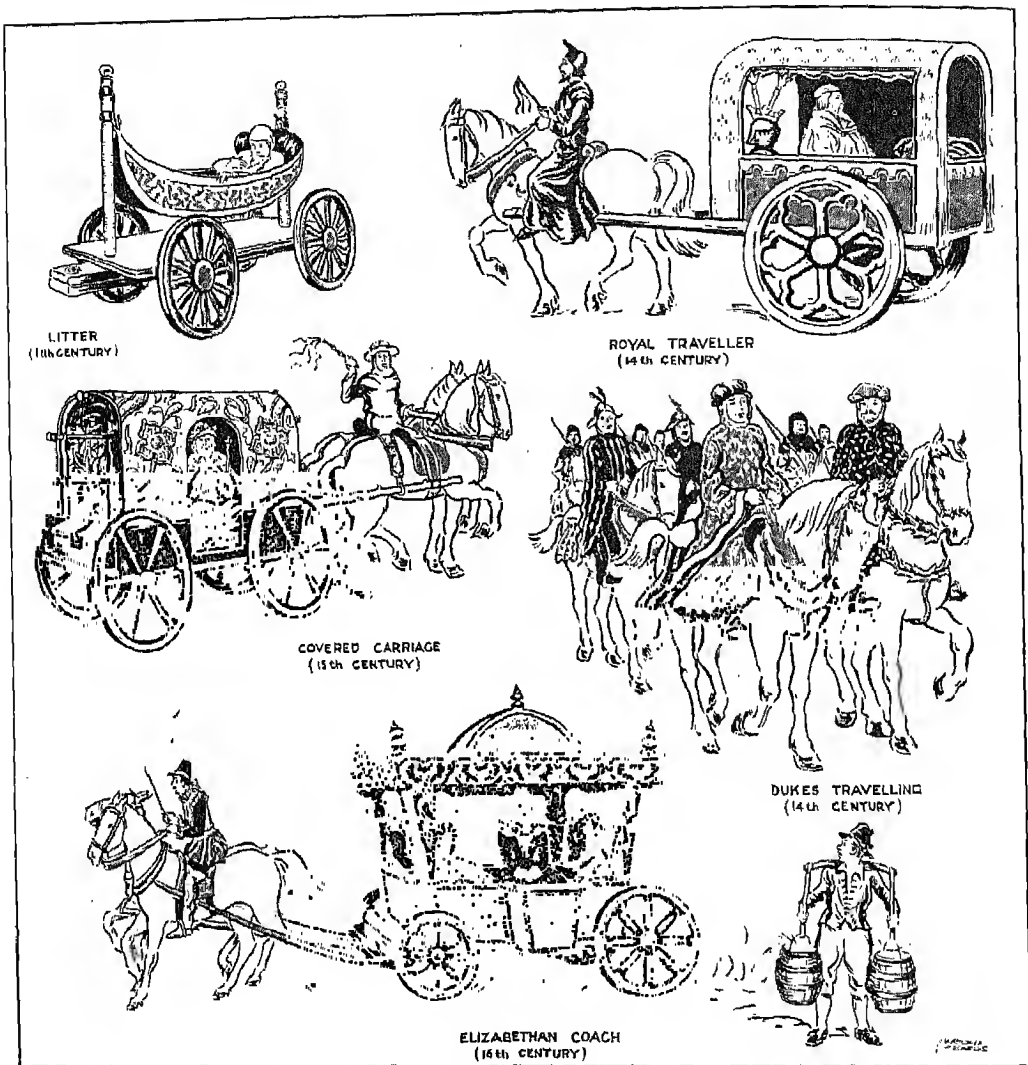
## 2. *From Stuart to modern times.*

1. By the beginning of the seventeenth century coaches had become so common that the Thames waterman complained bitterly against this new-fangled way of travelling:

Carroaches, coaches, jades, and Flanders  
mares  
Doe rob us of our shares, our wares, our  
fares,  
Against the ground we stand and knock  
our heels  
Whilst all our profit runs away on  
wheels.

But these complaints were of little avail, for in the early part of the century it was estimated that there were 6,000 coaches in London and the surrounding country. This coach of Charles II.'s time shows a great advance in coach-building, for the prettily shaped domed body is hung by means of stout leather straps from the four corners to pillars erected upon the under-carriage. From this time onwards to the coming of railways great progress was made in coach- and carriage-building. The present Lord Mayor's coach, which is hung on leather braces and has beautiful gilding and panel work, was first used in 1757; the royal state coach of the present king, "the most superb carriage ever built," was completed in 1761.

2. A post-chaise, or a chaise in which one *posted* from town to town, hiring fresh horses at posting-stations on the route. This was for travellers with plenty of money: it had upright springs, from the ends of which the body was hung on leather straps, the luggage being carried on the roof, on the transom in front, and on the back axle-tree. Elliptical springs, on which the body of the conveyance rests, were not invented until 1804.

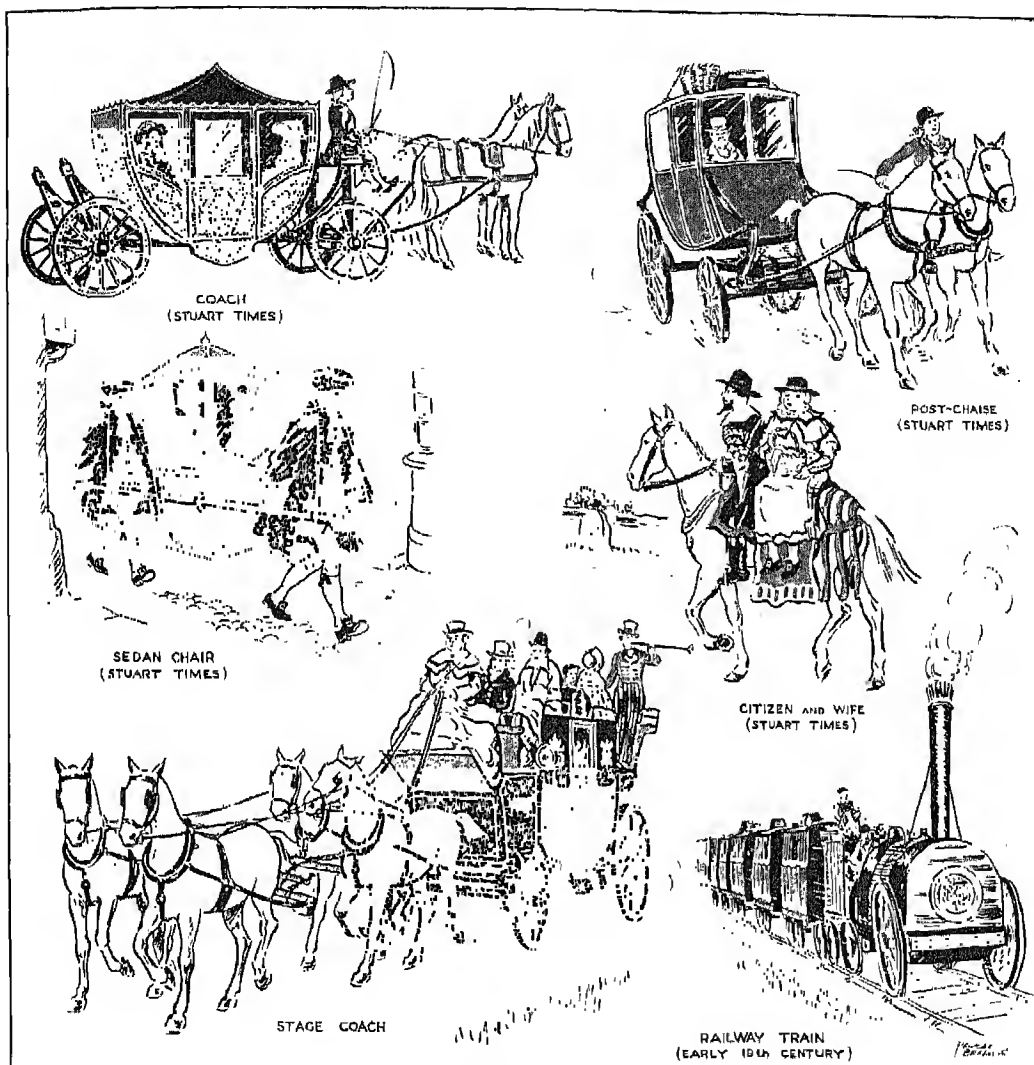


STORY OF TRAVELLING—I  
(Class Picture No. 66 in the Portfolio.)

3. A lady in a sedan chair. In the towns the sedan chair was a fashionable mode of transit for those who did not care to walk in the miry, and, at night, ill-lighted streets. It took its name from the town of Sedan, in France, where it was first used, and was introduced into England in 1634, but it is specially a vehicle of the eighteenth century, the time of wigs and three-cornered hats.

4. A citizen riding with his wife in early Stuart times. This method of travelling long continued to be the only reasonable means of getting from place to place on hundreds of the narrow tracks which did duty for roads.

5. The noted stage-coach which was known in England from the sixteenth century. In 1673 there were coaches travelling between



STORY OF TRAVELLING—2  
(Class Picture No. 67 in the Portfolio.)

regular *stages*, from London to York, to Chester, and to Exeter, having forty horses on each route and carrying six inside passengers. The coach took eight days travelling to Exeter. In 1706 a coach went from London to York every Monday, Wednesday, and Friday, performing the journey in four days. The difficulties of the journey were very great, not only due to the awful state of the roads, in some of which were holes

deep enough to bury a horse, but also on account of the robbers and highwaymen. Poor people travelled by stage-waggons, which were rumbling, slow moving, covered carts, that carried goods as well as passengers, and as we have seen, rich people travelled by post-chaise.

6. One of the first railway trains that ran on the Manchester to Liverpool railway,

which was opened in 1830. The railway drove the coaches off the road. An invention of great importance was that of the locomotive or *travelling* steam engine. Several inventors had used engines for hauling coal from the pits, but the first real progress was made in 1814 (one year before the Battle of Waterloo), when a Northumberland miner named George Stephenson invented an engine which ran on

metals very well; but several years passed before engines were used for passenger traffic. The Stockton and Darlington Railway was opened for traffic in 1825, and five years later Stephenson's "Rocket" travelled at the rate of thirty-five miles an hour from Liverpool to Manchester. Nearly all the great railway lines were established between 1844 and 1850.

## THE TEACHING OF GENERAL WRITTEN COMPOSITION

**Scope of the work.**—While the written English outlined in connection with literature serves an invaluable purpose, it does not provide senior school children with sufficient opportunities to express themselves on matters within their experience, and therefore this section is introduced to give some indication of possible exercises.

The writing of general *essays* receives consideration, for this type of work gives excellent opportunities for expression, careful observation, and research. The essay also demands much thought to ensure careful and attractive arrangement of material. The section on *reported speech* gives a series of exercises which will make clear the distinction between direct and indirect speech, with thought-provoking methods. The model lesson on the *keeping of a diary* might provide fresh scope in written work, and the *dictionary exercises* are calculated to make the children familiar with the uses of this valuable book, and the abbreviations they will need to know in after-school life. The *conversation section* extends the work of the first year.

Further comments and suggestions with regard to general written composition appear in the introduction to the three years' course and in the corresponding section of the first year's course.

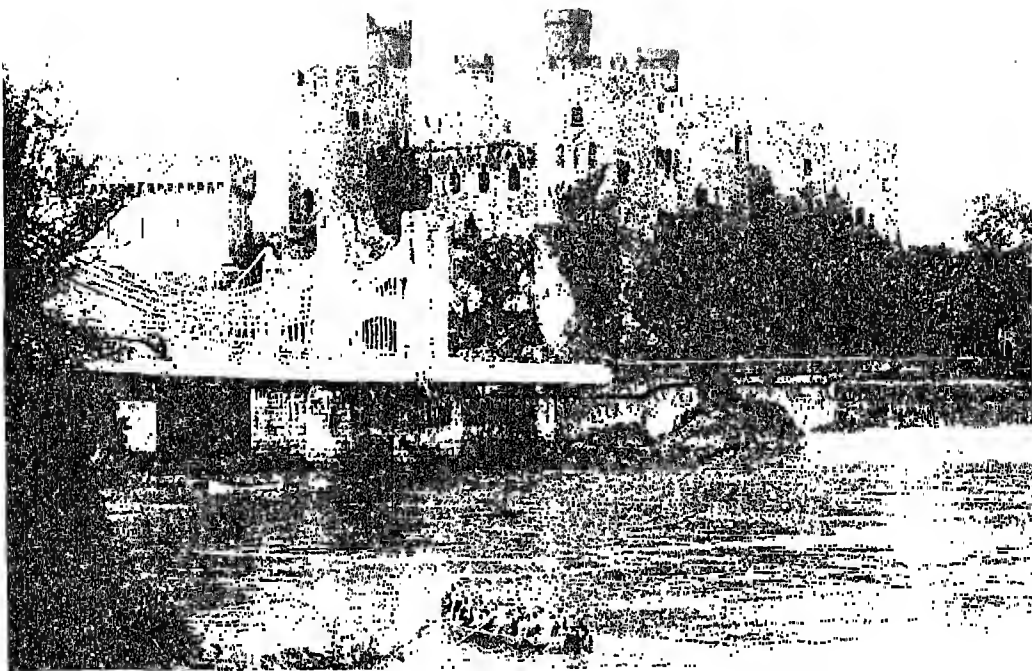
### 1—THE WRITING OF ESSAYS

**I. Note.**—At regular intervals throughout the English course the children should have practice in the writing of general essays, for these combine the chief features of most other types of written work.

The essay gives the children the opportunity of showing what they have learned in reproductive, descriptive and imaginative writing. Their own experience can be combined with knowledge obtained from books and from other sources, and the necessity for careful arrangement of material will soon become apparent.

The teacher should explain to the children that the writing of an essay has some similarity to the building of a house, in that just as the builder needs plans from an architect before he builds up the general shape, so they will require a plan or an outline from which to build up their essays. To make this point clear, the following should be written upon the blackboard:

*A ruin:* Jack's holiday in Wales—many ruined castles—excursion along sea coast—ancient castle—merely shell—moat a tiny brook—massive pillars still standing—moss-covered walls—dungeons—carvings of prisoners—story of the guide—took photographs—many pleasant memories.



CONWAY CASTLE

[Reproduced by courtesy of L.M.S. Railway.]

*Exercise 1.*—You know that a well-arranged example of written English has an interesting opening paragraph for an *introduction*, and also a definite *conclusion*.

Write the phrases which you think will form the outline of (a) the introduction, (b) the conclusion, of the above essay.

*Exercise 2.*—Write a complete outline for an essay on your school. Begin with the following:—*My school*: position—surroundings—general plan—.

*Exercise 3.*—Write a complete outline for an essay on *A Windy Day*.

*Exercise 4.*—Write outlines for essays on *Breakfast Time*, *Our Garden*, *Christmas Day*.

*Note.*—The following essentials of procedure should be written upon the black-board:

1. Choose a *subject* about which you have some knowledge.
2. Write down your *thoughts* about the subject.
3. Write down suitable *headings* for these thoughts.
4. Arrange the headings in the proper order.
5. Begin your essay with a suitable and interesting paragraph, to form an *introduction*.
6. Let the subject matter of each heading form a new paragraph.
7. Finish your essay with a paragraph dealing with the general topic, to form a *pleasant conclusion*.

*Exercise 5.*—Discuss the above points, and copy them into your book.

**II. Note.**—The following short extract from *The Perils of Certain English Prisoners*, or any other suitable extract of similar type, should be studied.

Explain to the children that the extract is incomplete. It should be regarded as the first part of a description.

### THE FOREST VILLAGE

For five days we marched incessantly through a dismal forest-region, only catching a clear glimpse of the sky above us on three occasions in all that time. Towards the latter part of our journey, weariness had so completely mastered the weakest among our company that they ceased to take notice of anything. They walked without looking to the right or to the left, and they ate their wretched food, and lay down to sleep with a silent despair that was shocking.

On the sixth day we saw the blessed sunshine on the ground before us once more. A turn in the path brought us out suddenly at an Indian village—a wretched place, made up of two rows of huts built with poles, the crevices between them stopped with mud, and the roofs thatched in the coarsest manner with palm leaves. The savages squatting about jumped to their feet in terror as we came in view; but seeing the Indians at the head of our party, took heart, and began chattering and screeching just like the parrots we had left in the forest. Our guides answered in their gibberish; some lean, half-wild dogs yelped and howled incessantly, and the pirates discharged their muskets and loaded them again, to make sure that their powder had not got damp on the march.

A wilderness of ruins spread out before me, overrun by a forest of trees. In every direction, look where I would, a frightful confusion of idols, pillars, blocks of stone, heavy walls and flights of steps, met my eye; some whole and upright; others broken and scattered on the ground; and all, whatever their condition, overgrown and clasped

about by roots, branches and curling vines that writhed round them like so many great snakes.

**Exercise 1.**—Point out the *introduction*. What does it tell us? Say why it is interesting and suitable.

**Exercise 2.**—Study the *arrangement* of the story, and describe its plan.

**Exercise 3.**—Write a suitable *outline* based on the extract.

**Exercise 4.**—Draw up an outline for an interesting *conclusion*.

**Exercise 5.**—Write a complete paragraph, based on your outline, to form a conclusion to the description.

**III. Note.**—There follows a short list of possible essay subjects. The list is no more than an indication of the type of subject about which, it can be presumed, the children will have some knowledge.

When a subject is given about which the children may know very little, they should be given a few days' notice of the topic, in order that they may use the facilities offered by public libraries, or encyclopaedias and other reference books, to obtain information about the subject.

Subjects for essays:

1. Home.
2. My favourite sport.
3. Bedtime.
4. Pets kept in our street.
5. My favourite books.
6. Safety First.
7. Dolls.
8. Shopping.
9. A procession.
10. A day in the market.
11. A summer's day.
12. Aircraft.
13. Things I would alter.
14. People I meet in the street.
15. A wet day.
16. A railway station on a busy day.
17. Scouting.
18. Washing day.
19. A visit to a cinema.
20. To-morrow.



JUNGLE SCENE

## 2—REPORTED SPEECH

### ORAL WORK

*Note.*—Before any written work on the topic is attempted there should be an appreciable amount of oral practice in making clear the distinction between direct and indirect speech. This is easily done by the following method:

1. Have six children in front of the class.

2. Tell each of them to say something about himself (or herself).

3. Ask other children what was said. These other children must begin their answers with the following: "*He (or she) said that . . .*" Insistence on this opening phrase will automatically ensure that replies are given in indirect speech.

4. Point out to the class that the children in front spoke in *direct speech*, and that the

children in the desks spoke in *indirect* or *reported speech*. Ask the children to explain why *indirect speech* is also called *reported speech*.

5. To make this oral work somewhat more advanced, the teacher might ask the children in front to say more complicated sentences, and might help them to do so by copying the following on slips of paper and giving them to these children to read in turn:

(a) Where are you going with your bicycle?

(b) I shall carry the chair into the next room, holding it above my head.

(c) We ought to go, but we ought not to stay long for our uncle is getting old and we must not tire him.

(d) It is not possible to lift this desk by myself.

*Note.*—The children should now be encouraged to discuss direct and indirect speech, so that they will appreciate the following points:

1. Whichever form is used, the meaning is the same.

2. The words which are used are not the same.

3. The verbs in reported speech are always in the past tense, because an account is being given of something which has already been said.

4. Other changes occur in various forms of speech.

### WRITTEN WORK

I. *Exercise 1.*—Harry said to his brother George, "You are to tell mother that I am going to town."

Write down the exact words which George said to his mother. Begin with the following, "*Harry said that I. . .*"

*Exercise 2.*—Change this sentence into reported speech:—The policeman said to the boys, "Run away before you get hurt."

*Exercise 3.*—Write down the actual words used by the speakers whose words are here given in reported speech:

(a) He said that he knew the shortest way to his home.

(b) Jack shouted that the dog had dropped his bone and had bitten the kitten.

(c) Hilda said that Ruth and she were going to a hockey match this afternoon.

(d) The architect said that it really was an idea that would work very well indeed.

II. *Note.*—The following conversation between Lorna Doone and John Ridd should be written upon the blackboard:

"What is your name?" asked Lorna Doone, as if she had every right to ask me; "and how did you come here, and what are these wet things in this great bag?"

"You had better let them alone," I said, "they are loaches for my mother. But I will give you some, if you like."

"Dear me, how much you think of them! Why, they are only fish. But how your feet are bleeding! oh, I must tie them up for you. And no shoes nor stockings! Is your mother very poor, poor boy?"

"No," I said, being vexed at this; "we are rich enough to buy all this great meadow, if we chose; and here my shoes and stockings be."

*Exercise 1.*—Write the whole of the above in reported speech.

(a) as Lorna Doone might report it, beginning with the following:—"I asked him what his name was. . . ."

(b) as John Ridd might report it, beginning with the following:—"She asked me what my name was. . . ."

*Exercise 2.*—Newspapers send their representatives to meetings to take down, usually in shorthand, the words of the speakers. These men are called *reporters*, and they usually give the account of what was said, in indirect speech.

The following is part of a newspaper account of a speech. Write out, in direct speech, what the speaker said:

"Mr. Donald Pearson said that it was pleasing to see so many people present, and that although he was quite sure that all of them were not citizens of the town, he knew that everyone in the audience would be





THE DOONE VALLEY ABOVE BADGEWORTHY WATER

[Photo: J. Dixon-Scott.]

interested in the problems which faced them. He felt that it was unfortunate that not all the town councillors believed in the future of their ancient borough, but he was happy to think that those pessimists would soon realise their lack of judgment when he informed them, as he could, there and then, at that meeting, that a world-famous firm had decided to build a new factory in the town and that it was possible that building would start immediately."

*Note.*—Further suggested exercises on reported speech are given in the section on *Conversations*, page 102.

### 3—KEEPING A DIARY

**I. Note.**—Explain to the children that a diary is a daily record of events, but that the name *diary* is also given to the book in

which such records are kept. The children might be introduced to Samuel Pepys, with such comments as the following:

Samuel Pepys was born in 1633, and he kept a diary in a shorthand of his own invention. He intended his diary to be quite private, but it quickly became famous when it was deciphered, early in the nineteenth century. Pepys held important positions in the Admiralty, and his diary gives very interesting descriptions of the court of King Charles II. But the chief interest of his daily record lies in the fact that it contains clever and witty comments about the men and affairs of his time, and reveals, too, what manner of man was Pepys himself.

Unless copies of the diary are available, such extracts as the following might be read to the children:

"7th June, 1665. . . . This day, much against my will, I did in Drury Lane see two or three houses marked with a red cross upon the doors, and 'Lord have mercy upon us!' writ there; which was a sad sight to me, being the first of its kind that, to my remembrance, I ever saw. It put me into an ill conception of myself and my smell, so that I was forced to buy some roll-tobacco to smell to and chew, which took away the apprehension."

"2nd September 1666 (Lord's Day). . . . Some of our maids sitting up late last night to get things ready against our feast to-day, Jane called us up about three in the morning, to tell us of a great fire they saw in the City . . . being unused to such fires as followed, I thought it far enough off; and so went to bed again and to sleep. . . . About seven rose again to dress myself . . . Jane hears that above 300 houses have been burned down to-night by the fire we saw, and that it is now burning down all Fish Street by London Bridge . . . So I down to the waterside . . . Everybody endeavouring to remove their goods, and flinging into the river, or bringing them into lighters that lay off; poor people staying in their houses as long as till the very fire touched them; and then running into boats, or clambering from one pair of stairs, by the waterside, to another."

In 1668, his sight began to fail, and the last entry in his diary, written on May 31, 1669, is as follows:

"And thus ends all that I doubt I shall ever be able to do with my own eyes to the keeping of my Journal. I being not able to do it any longer, having done now so long as to undo my eyes almost every time that I take a pen in hand; and therefore, whatever comes of it I must forbear. . . ."

And so I betake myself to that course, which is almost as much as to see myself go into my grave: for which, and all the discomforts that will accompany my being blind, the good God prepare me!"

*Exercise 1.*—Find examples of *facts* recorded in the above extracts from *Pepys' Diary*.

*Exercise 2.*—Point out some *opinions* expressed in the diary.

**II. Note.**—The children might be encouraged to keep a diary and to make daily entries. Such work gives useful practice in written English and also encourages observation. The teacher of English might also consider the possibility of organising group diaries, recording school, house or team events, weather conditions, nature changes, etc. Subjects might alternate between different groups at regular intervals.

The following extracts from the diary of John Evelyn, a friend of Pepys, would interest those children who make a weather-diary. The interest of personal comments, thoughts and opinions should be emphasised, whatever type of diary is kept, so that it will not merely be a log book recording dry facts.

"January 9, 1683. . . . I went across the Thames on the ice, now become so thick as to bear not only streets of booths in which they roasted meat . . . but coaches, carts, and horses passed across.

"January 16, 1683. . . . The Thames was filled with people. . . . Here was no water to be had from the pipes and engines, nor could the brewers and divers other tradesmen work. . . ."

"February 5, 1683. . . . It began to thaw. . . ."

*Exercise 1.*—Keep a diary about the weather for a week. Record any effects which the weather has had, and also give your opinions.

*Exercise 2.*—Record, in diary form, the chief events of your class or school for one week.

*Exercise 3.*—Write a one-day entry for a diary during a seaside holiday season, as it might be written by the following persons: (a) an adult visitor; (b) a boy or girl visitor; (c) a boy or girl living in the place; (d) a

seaside landlady; (c) a fisherman; (f) a policeman.

Before you begin each entry, consider carefully the work and opinions each of the above persons might have.

*Exercise 4.*—Write an imaginary day's diary such as you think your mother might write.

#### 4—THE USES OF A DICTIONARY

**I. Note.**—Where a dictionary is available for each child, there should be occasional lessons on how to use that useful book. The following exercises suggest one method of approach. The words in each exercise should be written upon the blackboard.

*Exercise 1.*—Say the *alphabet*. Say the letter which comes before each of the following:—h, m, s, v.

*Exercise 2.*—Open a dictionary at any page and notice that not only are the first letters of words in *alphabetical order*, but so are the second and third.

*Exercise 3.*—Explain why the word *casual* appears before *cal*; *catapult* before *catch*; *cause* before *cave*; *celebrate* before *celery*.

*Exercise 4.*—Write the following words, arranging them in alphabetical order:

(a) dog, vessel, make, look, exist, silent, unable, keen, willing.

(b) fever, five, fen, fig, fetch, force, fad, foolish, foal.

(c) sheet, syllable, shelter, shelf, sheath, shawl, shave, soar, sun, sob.

*Exercise 5.*—Describe how you would start to make a dictionary of your own.

*Exercise 6.*—A dictionary can be used to check your spelling. Find out the correct spelling of the following words, and write them accurately:

evangel, inflexible, infinitive, unanimity, renescent.

*Note.*—Explain to the children that dictionaries vary in quality according to their cost.

A cheap dictionary does not give so many words as a more expensive type, nor are the explanations of meaning so well defined.

*Exercise 7.*—Place the following words in the order in which they would appear in a dictionary:

reprimand, republic, room, rhetoric, revolve, radical, rabbit, resource, retaliate, rood, rue, riposte, rye, rig. (*Number them from 1 to 14.*)

*Exercise 8.*—Look up the meaning of each of the above words. Write eight sentences, each containing one of any eight of the words.

**II. Exercise 1.**—In the front of your dictionary you will find a list of *abbreviations*. Write the abbreviation which is used for any of the following parts of speech mentioned in your dictionary list:

adjective, noun, preposition, interjection, adverb, pronoun, verb.

*Exercise 2.*—There is usually a key to *pronunciation* in the first pages of a dictionary. Study the key, and find the following words: preamble, catechise, merino, nascent, plausible, zebra, sycophantic, succinct, lucid, tableau, nasturtium.

(a) Say them aloud, giving the correct pronunciation.

(b) Say the meaning of each word.

*Note.*—Explain to the children that most dictionaries contain a list of abbreviations which are commonly used. As the children will meet with many of these abbreviations in their everyday life after leaving school, they should be given the opportunity of learning the meanings of those which are most common. The following list should be copied out in full, by the children, and they should keep it for reference. Alternatively, they might seek from a good dictionary the meanings of the abbreviations.

*Exercise 3.*—Copy out and learn the following list:

**A.A.**—Automobile Association.

**A.B.**—Able-bodied Seaman.

**A.C.U.**—Auto-Cycle Union.

- A.D.C.**—Aide-de-camp.  
**Anon.**—Anonymous.  
**B.A.**—Bachelor of Arts.  
**Bart., Bt.**—Baronet.  
**B.B.C.**—British Broadcasting Corporation.  
**B.D.**—Bachelor of Divinity.  
**B.Sc.**—Bachelor of Science.  
**C.A.**—Chartered Accountant.  
**C.H.**—Companion of Honour.  
**C.I.D.**—Criminal Investigation Department.  
**C.T.C.**—Cyclists' Touring Club.  
**D.C.L.**—Doctor of Civil Law.  
**D.D.**—Doctor of Divinity.  
**D.P.H.**—Diploma in Public Health.  
**F.R.C.P.**—Fellow of the Royal College of Physicians.  
**G.M.T.**—Greenwich Mean Time.  
**H.H.**—His (or Her) Highness.  
**H.M.**—His (or Her) Majesty.  
**H.M.S.**—His Majesty's Ship.  
**J.P.**—Justice of the Peace.  
**L.D.S.**—Licentiate in Dental Surgery.  
**Mus.D., Mus.Doc.**—Doctor of Music.  
**M.D.**—Doctor of Medicine.  
**R.N.**—Royal Navy.  
**U.K.**—United Kingdom.  
**Y.M.C.A.**—Young Men's Christian Association.  
**Y.W.C.A.**—Young Women's Christian Association.

*Note.*—The above list contains examples of the type of abbreviation which these children will constantly see. The following exercises offer further opportunities for interesting work on the topic.

#### *Exercise 4.*

(a) Write down, during one week, abbreviations which you notice in newspapers, on public buildings, or on name-plates. Bring your list to school, and ask the other children in your class for the meanings of the abbreviations.

(b) Find the meanings of all the abbreviations on a penny.

(c) To which of the following persons would you go if you wanted (i) a bottle of medicine; (ii) a tooth extracted; (iii) music lessons; (iv) medicine for your pet dog:

John Jones, O.B.E.; H. A. Smith, M.D.; Cyril Harris, Vet.Surg.; R. Howes, L.D.S.; Wm. Morgan, Mus.Doc.

## 5—CONVERSATIONS

*Note.*—The lessons for the second year contain further topics for conversation, and the teacher is advised to study the special section on *Conversations* in the first year course in English, page 49.

The following conversation offers opportunities for the further study of conversation writing, for discussion on character, and for practice in dealing with direct and indirect speech.

The children should be told that the father and mother of Tom Tulliver are discussing his future with his uncle and aunt.

### A FAMILY ARGUMENT

*(The following extract has been slightly simplified.)*

"You see," said Mr. Tulliver, "I've made up my mind not to bring Tom up to my own business. I mean to put him to a business which he can go into without capital, and I want to give him an education that will make him able for the lawyers and able to put me up to a notion now and then."

Mrs. Glegg gave forth a long guttural sound with closed lips, that smiled in mingled pity and scorn.

"It would be a great deal better for some people," she said, "if they would let lawyers alone."

"Is he at the head of a grammar-school, then, this clergyman?" said Mr. Deane.

"No,—nothing of that sort," said Mr. Tulliver. "He won't take more than two or three pupils; and so he'll have the more time to attend to them, you know."

"Ah, and get his education done the sooner. They can't learn much at a time when there's so many of them," said Uncle Pullet, feeling

that he was getting quite an insight into the difficult matter.

"But he'll want the more pay, I doubt," said Mr. Glegg.

"Ay, ay, a cool hundred a year—that's all," said Mr. Tulliver, with some pride. "But then, you know, it's an investment; Tom's education will be so much capital to him."

"Ay, there's something in that," said Mr. Glegg. "Well, well, neighbour Tulliver, you may be right, you may be right."

'When land is gone  
and money's  
spent,  
Then learning is  
most excellent.'

But we that have got  
no learning had better  
keep our money, eh,  
neighbour Pullet?"

Mr. Glegg rubbed  
his knees and looked  
very pleasant

"Mr. Glegg, I wonder at you," said his wife. "It's very unbecoming in a man of your age and belongings."

"What's unbecoming, Mrs. G?" said Mr. Glegg, winking pleasantly at the company. "My new blue coat that I've got on?"

"I pity your weakness, Mr. Glegg. I say it's unbecoming to be making a joke when you see your own kin going headlong to ruin."

"If you mean me by that," said Mr. Tulliver, "you needn't trouble yourself to fret about me. I can manage my own affairs without troubling other folks."

"O, I say nothing," said Mrs. Glegg. "My advice has never been asked, and I don't give it."

"It'll be the first time, then," said Mr.

Tulliver. "It's the only thing you're over-ready at giving."

"I've been over-ready at lending, then, if I haven't been over-ready at giving," said Mrs. Glegg. "There's folk I've lent money to, and perhaps I shall repent of lending money to kin."

"You've got a bond for it, I reckon," said Mr. Tulliver, "and you've had your five per cent., kin or no kin."

"Sister," said Mrs. Tulliver, pleadingly, "let me give you some almonds and raisins."

"Bessy, I'm sorry for you," said Mrs. Glegg, "it's poor work talking of almonds and raisins."

"Don't be so quarrelsome, sister Glegg," said Mrs. Pullet. "You may be struck with a fit, getting so red in the face after dinner. It's very bad among sisters."

"I should think it is bad," said Mrs. Glegg, "when one sister invites another to her house on purpose to quarrel with her."

"Who wants to quarrel with you?" said Mr. Tulliver. "I should never want to quarrel with any woman, if she kept her place."

"My place, indeed!" said Mrs. Glegg, more shrilly. "Your betters, Mr. Tulliver, have treated me with a different sort of respect from what you show."

"If you talk of that," said Mr. Tulliver, "my family's as good as yours—and better, for it hasn't got an ill-tempered woman in it."

"Well!" said Mrs. Glegg, rising from her chair, "I'm not going to stay a minute longer in this house."



[From a drawing in the National Portrait Gallery by Sir F. Burton.]

GEORGE ELIOT,  
1819-1880

"Dear me, dear me!" said Mr. Glegg, as he followed his wife out of the room.

"Mr. Tulliver, how could you talk so?" said Mrs. Tulliver, with tears in her eyes.

"Let her go," said Mr. Tulliver, too hot to be damped by any amount of tears. "She won't be trying to domineer over me again in a hurry."

GEORGE ELIOT. *The Mill on the Floss*.

**I. Note.**—The following adjectives should be written upon the blackboard:

subdued; ill-tempered; witty; shrewd; jealous; conceited; spirited; clever; thoughtful; fiery; hen-pecked; strong-minded; nervous; weak-minded; indiscreet; cautious; impolite; polite; domineering.

**Exercise 1.**—Write the following names, and beside each write the adjectives which you think might describe the person:—Mr. Tulliver, Mrs. Tulliver, Mr. Glegg, Mrs. Glegg, Mr. Pullet, Mrs. Pullet.

**Note.**—(a) Selected children should be required to quote from the extract, in support of their choice of adjectives.

(b) When the opportunity occurs, the children should attempt to indicate the characters of the speakers, in their own written conversations.

**Exercise 2.**—Write short conversations between the following:

(a) A bully and a coward.

(b) A brave person and a bully.

(c) A polite boy and an impolite boy.

**Exercise 3.**—(a) Discuss the meanings of the following words, as used in the extract:

without *capital*; *cultural* sound; a *cool* hundred a year; it's an *investment*; lending money to *him*; too *hot* to be *damped*; trying to *domineer*.

(b) What were the various comments about Tom's suggested education with the clergyman?

**II. Note.**—The above conversation, under the title of *A Family Argument*, contains ample material for several lessons on the use of *direct* and *indirect* speech. The following exercise is a suggested type.

**Exercise 1.**—Change the speech which begins with, "If you mean me by that . . .," and the five speeches which follow it, into reported speech.

**Exercise 2.**—Write a conversation which might have occurred between (a) Mr. and Mrs. Glegg, on their return home; (b) Mr. and Mrs. Tulliver, when their guests had gone.

**Note.**—Selected children might be asked to take the parts of the various characters and reproduce the conversation in front of the class.

## HOW TO ORGANISE DEBATES

**Introduction.**—From a general point of view debates in schools serve the same purpose as lecturettes, which is to offer to the children opportunities for self-expression. It is not necessary, therefore, to expound in detail the general principles underlying the work, as these appear in the section on oral English and lecturettes in the first year's course. Debates have the additional value that after hearing several other children

express their points of view on a given topic the listener is able to formulate a wider, newer and stronger judgment on the matter under discussion. The debate also offers a form of criticism of other people's ideas and outlook on life. The children are trained not to accept illogical statements without question. It is an exercise in oral expression with continuity and arrangement of matter pre-eminent with the aim of convincing even

one's opponents. The children are also trained not to make rash statements, or to offer arguments without the force of facts to support them, and there is opportunity to practise good-humoured irony and wit.

**A progressive approach.**—During the early stages of the scheme it is not necessary to mention the word "debate." The teacher may relate an incident witnessed in a tram or train where two travellers were conversing and each defending his own opinion on a topic. Each in turn stated his point of view, new ideas giving rise to further differences, and when the journey was over neither was convinced that the other was right or wrong. They were arguing in a friendly, orderly manner, each listening intently to the other and each stressing his points quietly and sincerely. That atmosphere is the essence of a good school debate. At this point the teacher might introduce some suitable topics for open discussion by the class, and these soon become a form of impromptu debate. Later, topics for future discussions might be announced several days beforehand, and the children might be encouraged to prepare matter and arrange ideas in readiness for this next discussion. After several "prepared discussions" the class will be ready for details of the usual order and principles of debate.

**A suggested classroom system.**—As chief speakers, there should be a proposer and opposer, each with his seconder. A child should be chairman, and the teacher would be well advised to spend some time instructing the children on the exact duties of a chairman and on their own attitude towards him. The chairman has complete charge of the meeting and is responsible for its conduct. He signals the beginning of the meeting by his opening remarks, in which he mentions the topics, and introduces each of the four chief speakers. He watches the time if fixed periods are allotted to each speaker, and when he stands up at any time, all other speakers sit down. He should insist on polite

reference to previous speakers and make a point of addressing each speaker as "Mr." or "Miss."

The chairman calls upon the proposer and his seconder, then upon the two opponents to the motion, and then gives permission for anyone else to speak. Those so desiring signify their willingness by standing up, and the chairman calls upon them in the order in which they stand. It is part of the chairman's duty to ask for and encourage speakers so that as many as possible take part, however slight their argument or small their contribution. When no more children desire to speak, the chairman calls for the summing-up, which gives an opportunity for the two chief speakers to make a final plea, or the chairman himself may sum up. Older children could with advantage listen to the occasional debates organised by the B.B.C., as a help in understanding the value and purpose of a summing-up.

After this, the chairman calls for the vote for and against the motion. He may count hands himself, or, better still, ask two tellers to count. He declares the result, and closes the meeting with a reference to the topic and chief speakers for the next debate. This might also be announced on an attractive poster, or on a class notice-board, giving particulars of subject, chairman, names of chief speakers and date.

When formal debates are held regularly with an atmosphere of enthusiasm and friendly enjoyment there should be a steady stream of volunteers for the positions of chief speakers. An occasional laggard may have to be pressed and the wise teacher will pair this special individual with a good volunteer, allowing them both some special time for preparing their case, and probably giving them a little assistance. After one or two attempts at debating under the chairmanship of the teacher, some well respected member of the class might take charge, and when the scheme is operating fully a rule might be made that the first speaker on the winning side automatically becomes chairman of the next meeting.

**Preparation by the children.**—No class of children can offer full debates adequately without careful guidance by the teacher in the initial stages of the scheme. He should point out that facts, not generalisations, are the sure basis of discussion. Intending speakers should be encouraged to exhaust all sources of information, such as reference books in the school or town library, friends and relations, newspapers, magazines and others. Speeches should be prepared with regard to possible items of criticism, the type of which can sometimes be accurately forecasted, so that the speakers will be prepared to combat them with stronger arguments. Notes could be referred to during speeches, but the reading of a whole speech should not be allowed.

The class should elect a recorder, who will keep a special book for recording in note form the following information: Motion debated; date; names of chairman and principle speakers; time of each speech; number of other speeches; number of votes cast for each side, and his general opinion of the whole debate. The whole class might be occupied during the debate in taking notes of the chief points of each speech, and occasionally a "newspaper report" of the proceedings with a summing-up would be a useful written exercise following a debate.

**Topics for debates.**—The most successful debate is that in which the children have an adequate background of concrete experience from which they can express themselves. Such a topic as "To travel by water is more pleasant than to travel by air" is entirely beyond the capacity of the normal senior school child for he has no experience upon which to develop an argument. There is no better field for exploration for topics than the school itself as a social entity. The child is living in it, it is for the time being among the most intimate parts of his existence, and, moreover, the whole class is on an equal footing and may be presumed, roughly, to have a comparable amount of experience. Therefore, such topics as:

1. "That we should be allowed to play football in the playground."

2. "That the prefect system is undesirable."

3. "That school journeys are a waste of time."

4. "That boys should be trained to do housework."

5. "That girls should take woodwork at school."

6. "That we should come to school on Saturday morning instead of Wednesday afternoon," etc.,

are the type about which the normal child has ideas and opinions with a genuine desire to express them, and thus they fulfil the first postulate for a successful debate. There are a few topics on outside school affairs on which it may be presumed that most children possess a fair mental content; some are connected with home life, but even here home conditions are so variable that it is unsafe to assume that most children can deal adequately with them. Satisfactory topics are:

1. "That girls are more useful than boys at home."

2. "That a gramophone gives more entertainment than a wireless set."

3. "That cinemas should provide special films for children," etc.

The oldest children will find scope in such general topics as the following:

1. "That attendance at evening institutes should be compulsory."

2. "That corporal punishment should be abolished."

3. "That the conquest of the air has done more harm than good."

4. "That road accidents will increase in number."

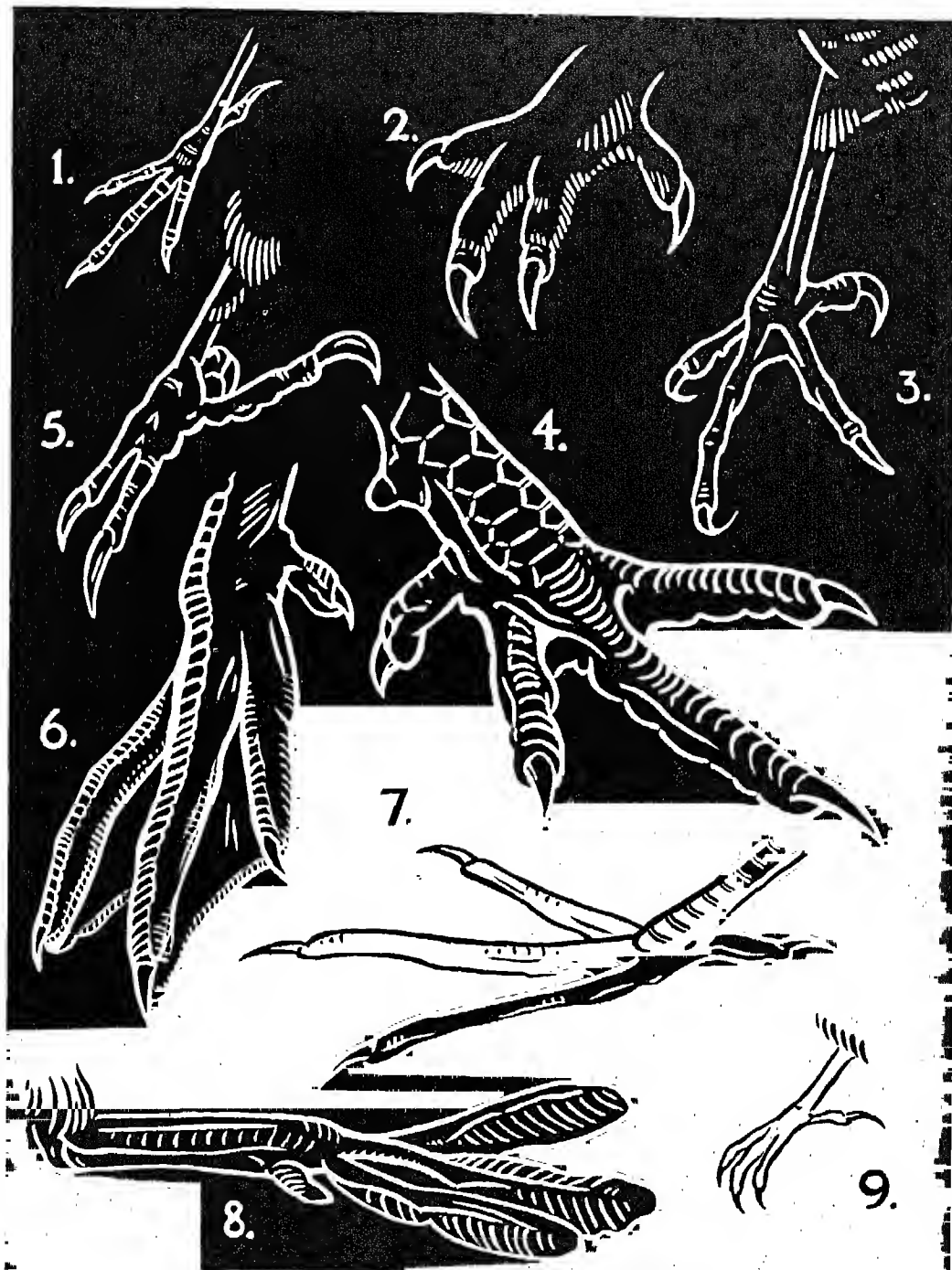
5. "That professionalism has a bad influence on football."

6. "That bypass main roads should be built to avoid all towns."

7. "That all swimmers should be taught life-saving methods."

8. "That broadcasting offers better entertainment than the cinema."





# FEET OF BIRDS

- |           |            |                 |                  |               |
|-----------|------------|-----------------|------------------|---------------|
| 1. THRUSH | 2. OWL     | 3. SPARROW HAWK | 4. FOWL          | 5. WOODPECKER |
| 6. DUCK   | 7. MOORHEN | 8. GREBE        | 9. HOUSE SPARROW |               |

When some keenness has been aroused, the debate may well form an incentive for research work. A debate on the topic "That the Ancient Briton was better off than the present day Englishman" could make a successful debate and lead to the unearthing of a surprising amount of information about the life of our ancestors. Such topics can be chosen from history, geography and topical events to impel the youthful mind along the desired path.

**Time allowance.**—The following list gives some idea of the times allowed in a forty minute period to ensure a well balanced debate:

Chairman, two minutes to introduce the topic; proposer and opposer, five minutes each; seconders, three minutes each; speeches from the "floor," fifteen minutes; summing-up, three minutes; voting, one minute; teacher's comments, announcement of next debate and acceptance of volunteers for chief speakers' parts, three minutes.

Under suitable conditions a party of children might attend a public debate and should certainly at some period of their school career attend a local council or committee meeting. Debates in which the whole school takes part have been held, the staff taking chief parts, the head teacher taking the chair and scholars adding their quota to the discussion. A school's literary and debating society could extend the work done in class time and help the individuals who are really enthusiastic to develop their skill in this form of activity.

#### NOTES FOR A LECTURETTE

**Feet of birds.**—Like their beaks, the feet of birds are adapted to their needs and they tell us something of their habits.

1. The *thrush's* claws are long and slender, because they are used for perching in branches.

2. The *owl* uses its feet for climbing, and in its claws it grips and carries off its prey. There are four toes, three in the front and one behind, but the owl can move one toe forward or backward at will, so that when it wishes to cling to the bark of a tree it places two toes in front and two at the back. The under part of the middle claw is like a saw, and with this the owl tears the flesh from its prey and clears away from its beak the remains of other creatures.

3. Like other birds of prey, the *sparrow hawk* has strong talons for gripping and lacerating its prey.

4. *Fowls* have strong claws for scratching the ground in search of insects and seeds.

5. The *woodpecker* has four claws, two pointing down and two pointing up. This position enables it to cling to tree trunks while its beak taps the bark for insects.

6. The *duck*, being a water bird, has webbed toes which enable it to swim easily.

7. The *moorhen* is found near ponds and lakes, and its flat toes enable it to run about on the soft mud.

8. The *grebe* has three long toes in front and a short one behind. With these it is able to run on land and swim in the water, for the toes, although webbed, are not joined together.

9. Like the thrush, the *sparrow* has long, fine claws for perching.

# THIRD YEAR'S COURSE

## THE TEACHING OF LITERATURE AND COMPOSITION

**Scope of the work.**—The accompanying lessons are intended as a guide to the study of prose in the classroom, and they follow closely the principles laid down in the general introduction on *The Teaching of English Literature and Composition in the Senior School* which is given on page 3.

The exercises are designed to cover all the essential points in the study of prose literature and oral and written English, and they serve to fulfil one or more of the following three purposes: to enable the children to appreciate and enjoy the material; to ensure that they understand the material; and to offer them plentiful opportunities for expression in the form of oral and written work upon the subject. The study of style is a distinct advance upon that of previous work, for these third year children should develop power of discrimination, judgment of literary values and a sense of taste in connection with the written word. Therefore the principles of good style are discussed in some detail and in an interesting and practical form. There is, too, in the exercises, an increased emphasis on the selection of the right word to express a particular meaning, so that increased accuracy of expression shall be secured.

As at this stage the backward children will be able to read fairly well the teacher will have little trouble in preparing exercises based on the principles laid down in the appropriate section of the general introduction to the three year course.

The reader is advised to refer to the general introduction mentioned above, fully to appreciate the use and object of these lessons.

### EXTRACT 1—THE LUCK OF ROARING CAMP

#### INTRODUCTION

Bret Harte, an American writer of the nineteenth century, wrote mainly about life in the western states of America. This extract is from a story dealing with the effect of a little child upon a wild camp of gold miners, during one of the periodic "gold-rushes." The father and mother of the baby were dead, and it was adopted by the men of the camp.



BRET HARTE,  
1839-1902

[Photo: Rischitz,

## READING

The door was opened, and the anxious crowd of men, who had already formed themselves into a queue, entered in single file. Beside the low bunk or shelf . . . stood a pine table. On this a candle-box was placed, and within it, swathed in staring red flannel, lay the last arrival at Roaring Camp. Beside the candle-box was placed a hat. Its use was soon indicated. "Gentlemen," said Stumpy—"Gentlemen will please pass in at the front door, round the table, and out at the back door. Them as wishes to contribute anything toward the orphan will find a hat handy." The first man entered with his hat on; he uncovered, however, as he looked about him, and so unconsciously set an example to the next. In such communities good and bad actions are catching. As the procession filed in, comments were audible—criticism addressed perhaps rather to Stumpy in the character of showman—"Is that him?" "Mighty small specimen!" "Hasn't mor'n got the colour." "Ain't bigger nor a derringer." The contributions were as characteristic: A silver tobacco box; a doubloon; a navy revolver, silver mounted; a gold specimen; a very beautifully embroidered lady's handkerchief (from Oakhurst the gambler); a diamond breastpin; a diamond ring (suggested by the pin, with the remark from the giver that he "saw that pin and went two diamonds better"); a slung shot; a Bible (contributor not detected); a golden spur; a silver teaspoon (the initials, I regret to say, were not the giver's); a pair of surgeon's shears; a lancet; a Bank of England note for £5; and about \$200 in loose gold and silver coin. During these proceedings Stumpy maintained a silence as impassive as the dead on his left, a gravity as inscrutable as that of the newly born on his right. Only one incident occurred to break the monotony of the curious procession. As Kentuck bent over the candle-box half curiously, the child turned, and, in a spasm of pain, caught at his groping finger, and held it fast

for a moment. Kentuck looked foolish and embarrassed. Something like a blush tried to assert itself in his weather-beaten cheek. "The little cuss!" he said, as he extricated his finger, with perhaps more tenderness and care than he might have been deemed capable of showing. He held that finger a little apart from its fellows as he went out, and examined it curiously. The examination provoked the same original remark in regard to the child. In fact, he seemed to enjoy repeating it. "He rastled with my finger," he remarked to Tipton, holding up the member, "the little cuss!"

It was four o'clock before the camp sought repose. A light burnt in the cabin where the watchers sat, for Stumpy did not go to bed that night. Nor did Kentuck. He drank quite freely, and related with great gusto his experience. . . . When everybody else had gone to bed, he walked down to the river and whistled reflectingly. Then he walked up the gulch, past the cabin, still whistling with demonstrative unconcern. At a large redwood tree he paused and retraced his steps, and again passed the cabin. Half-way down to the river's bank he again paused, and then returned and knocked at the door. It was opened by Stumpy. "How goes it?" said Kentuck, looking past Stumpy towards the candle-box. "All serene," replied Stumpy. "Anything up?" "Nothing." There was a pause—an embarrassing one—Stumpy still holding the door. Then Kentuck had recourse to his finger, which he held up to Stumpy. "Rastled with it—the little cuss," he said and retired. . . .

Strange to say, the child thrived. Perhaps the invigorating climate of the mountain camp was compensation for material deficiencies. . . .

By the time he was a month old the necessity of giving him a name became apparent. He had generally been known as "The Kid," "Stumpy's Boy," "The Cayote" (an allusion to his vocal powers), and even by Kentuck's endearing diminutive of "The little cuss." But these were felt to be vague and unsatisfactory, and were at last dismissed

under another influence. Gamblers and adventurers are generally superstitious, and Oakhurst one day declared that the baby had brought "the luck" to Roaring Camp. It was certain that of late they had been successful. "Luck" was the name agreed upon, with the prefix of Tommy for greater convenience. . . .

And so the work of regeneration began in Roaring Camp. Almost imperceptibly a change came over the settlement. The cabin assigned to "Tommy Luck"—or "The Luck," as he was more frequently called—first showed signs of improvement. It was kept scrupulously clean and white-washed. Then it was boarded, clothed and papered. The rosewood cradle, packed eighty miles by mule, had, in Stumpy's way of putting it, "sorter killed the rest of the furniture." So the rehabilitation of the cabin became a necessity. The men who were in the habit of lounging in at Stumpy's to see "how 'The Luck' got on," seemed to appreciate the change, and, in self-defence, the rival establishment of "Tuttle's Grocery" bestirred itself and imported a carpet and mirrors. The reflections of the latter on the appearance of Roaring Camp tended to produce stricter habits of personal cleanliness. Again, Stumpy imposed a kind of quarantine upon those who aspired to the honour and privilege of holding The Luck. It was a cruel mortification to Kentuck—who, in the carelessness of a large nature and the habits of frontier life, had begun to regard all garments as a second cuticle, which, like a snake's, only sloughed off through decay—to be debarred this privilege from certain prudential reasons. Yet such was the subtle influence of innovation that he thereafter appeared regularly every afternoon in a clean shirt and face still shining from his ablutions. Nor were moral and social sanitary laws neglected. "Tommy," who was supposed to spend his whole existence in a persistent attempt to repose, must not be disturbed by noise. The shouting and yelling which had gained the camp its infelicitous title were not permitted within hearing distance of

Stumpy's. The men conversed in whispers or smoked with Indian gravity. Profanity was tacitly given up in these sacred precincts. Vocal music was not interdicted, being supposed to have a soothing, tranquillising quality, and one song, sung by "Man-o'-War Jack," an English sailor from Her Majesty's Australian colonies, was quite popular as a lullaby. It was a lugubrious recital of the exploits of "The *Arethusa*, Seventy-four," in a muffled minor, ending with a prolonged dying fall at the burden of each verse, "On b-oo-o-ard of the *Arethusa*." It was a fine sight to see Jack holding The Luck, rocking from side to side as if with the motion of a ship, and crooning forth this naval ditty. Either through the peculiar rocking of Jack or the length of his song—it contained ninety stanzas, and was continued with conscientious deliberation to the bitter end—the lullaby generally had the desired effect. At such times the men would lie at full length under the trees in the soft summer twilight, smoking their pipes and drinking in the melodious utterances. An indistinct idea that this was pastoral happiness pervaded the camp. "This 'ere kind o' think," said the Cockney Simmons, meditatively reclining on his elbow, "is 'ev'ingly." It reminded him of Greenwich.

On the long summer days The Luck was usually carried to the gulch whence the golden store of Roaring Camp was taken. There, on a blanket spread over pine-boughs, he would lie while the men were working in the ditches below. Latterly there was a rude attempt to decorate this bower with flowers and sweet-smelling shrubs, and generally some one would bring him a cluster of wild honeysuckle, azaleas, or the painted blossoms of *Las Mariposas*. The men had suddenly awakened to the fact that there were beauty and significance in these trifles, which they had so long trodden carelessly beneath their feet. A flake of glittering mica, a fragment of variegated quartz, a bright pebble from the bed of the creek, became beautiful to eyes thus cleared and strengthened, and were invariably put aside for The Luck. It was wonderful how many

treasures the woods and hillsides yield that "would do for Tommy." Surrounded by playthings such as never child out of fairy-land had before, it is to be hoped that Tommy was content. He appeared to be securely happy, albeit there was an infantine gravity about him, a contemplative light in his round grey eyes, that sometimes worried Stumpy. He was always tractable and quiet, and it is recorded that once, having crept beyond his "corral"—a hedge of tessellated pine-boughs, which surrounded his bed—he dropped over the bank on his head in the soft earth, and remained with his mottled legs in the air in that position for at least five minutes with unflinching gravity. He was extricated without a murmur. I hesitate to record the many other instances of his sagacity, which rest, unfortunately, upon the statements of prejudiced friends. Some of them were not without a tinge of superstition. "I crep' up the bank just now," said Kentuck one day, in a breathless state of excitement, "and dern my skin if he wasn't a-talking to a jaybird as was a-sittin' on his lap. There they was, just as free and sociable as anything you please, a-jawin' at each other." Howbeit, whether creeping over the pine-boughs or lying lazily on his back blinking at the leaves above him, to him the birds sang, the squirrels chattered, and the flowers bloomed. Nature was his nurse and playfellow. For him she would let slip between the leaves golden shafts of sunlight that fell just within his grasp; she would send wandering breezes to visit him with the balm of bay and resinous gums; to him the tall redwoods nodded familiarly and sleepily, the bumblebees buzzed and the rooks cawed a slumbrous accompaniment.

BRET HARTE. *The Luck of Roaring Camp*.

## ORAL WORK

### I. Vocabulary.

*Note.*—The words used in the exercises should be written upon the blackboard.

For notes on Bret Harte, see page 199.

*Exercise 1.*—Give examples of words and phrases which show that this story could not refer to England.

*Exercise 2.*—Explain the meaning of as many of the following words as you know. Discover from the dictionary the meanings of the other words:

contribute; criticism; characteristic; embroidered; impassive; inscrutable; embarrassed; endearing diminutive; superstitious; scrupulously clean; melodious; pastoral; gulch; intractable; sagacity; extricated; accompaniment.

*Exercise 3.*—Say six sentences, each containing one or more of the above words.

*Exercise 4.*—Explain the differences in meaning between the words in each of the following pairs:

contribution, levy; voluntary, compulsory; impassive, dull; extricate, remove; permit, persuade.

*Exercise 5.*—Say the prefixes in each of the following words, and say other words which have the same prefixes:

inscrutable; extricated; imported; ablution; permitted; unflinching; forewarned.

## II. Incidental grammar—Figures of speech.

*Note.*—The following exercises and notes form a summary of the study of figures of speech which might be practised at various intervals during the third year. It is not intended that the work given in this lesson should form the material for one period. It should be spread over several lessons, and the children should be encouraged in the use of these aids to composition in the written work of the third year. Figures of speech are words used to increase the effectiveness of language.

1. A *simile* is a statement of a point of resemblance conceived to exist between two things which differ in other respects; e.g., he is as strong as a horse.

*Exercise 1.*—Complete the following similes:

- (a) The desert was like —.
- (b) She sang like —.
- (c) Her eyes were as blue as —.
- (d) The sheen of their spears was like —.
- (e) Like — is the sound of —.

2. A *metaphor* is a kind of simile, but only one side of the comparison is stated; e.g., I saw a sea of faces. Some examples, called *personal metaphors*, speak of inanimate objects as though they were living; e.g., a sullen sky.

*Exercise 2.*—Build up a metaphor about each of the following:—(a) a good friend; (b) home; (c) a flower; (d) a tempest.

*Note.*—The following examples of metaphor might be studied:—blowing one's own trumpet; let loose the dogs of war; a frowning rock; the field of industry. Poetry abounds in examples suitable for study; for example:

"But look, the morn in russet mantle  
clad  
Walks o'er the dew of yon high eastern  
hill."

3. *Irony*. An ironical phrase is one in which the opposite meaning is intended; e.g., Impositions are happy, holiday tasks.

*Exercise 3.*—State what the speakers really meant, when they said the following:

- (a) I love to do homework in the holidays!
- (b) You are a clever girl.
- (c) He runs as fast as a snail.

*Exercise 4.*—Say the following in an ironical way:

- (a) He is a coward.
- (b) He is not very bright.
- (c) She does not play a violin very well.

4. *Sound-echoes*, or *onomatopœia*, is the name given to words in which the sound echoes the sense.

*Exercise 5.*—Study the following words, and say them aloud, distinctly. Notice the sound-echoes:

(a) tinkle; jingle; clatter; clash; lash; rush.

(b) murmur; lapping; ripple; soothing; surge; scream; roar.

*Exercise 6.*—Say any other words which you consider to be examples of sound-echoes. Give your reasons.

*Note.*—If the children find difficulty in understanding sound-echoes, the following illustration may help to make them clear:—

Ask the children to say quickly the word *fork*. It gives the impression of something hard, straight, sharp, pointed. Then ask them to say the word *spoon*. It is the sound-echo of something smooth, round, hollow.

5. *Parenthesis*. A broad and simple definition of parenthesis as used in written English is as follows:—A phrase or clause is said to be in parenthesis when it is external to the main idea of the sentence; e.g., some boys—I did not know them—were playing football.

*Exercise 7.*—Say the parenthesis in each of the following sentences:

- (a) It was some time ago last August I think that we bought it.
- (b) The little girl she was no taller than a table ran across the street.

### III. Tests of reading.

#### Questions.

1. What were the contributions towards the fund?
2. Talk about Kentuek and the baby.
3. Tell how the baby was given its name.
4. What difference did The Luck bring to Roaring Camp?
5. Talk about "Man-o'-War Jack."
6. What was done with the baby on summer days?
7. Tell of some of the things the baby did.

### IV. Marked passage.

Read the passage on page 109 and then think about it with the help of these questions:

*The reflections of the latter on the appearance of Roaring Camp tended to produce stricter habits of personal cleanliness. Again, Stumpy*

*imposed a kind of quarantine upon those who aspired to the honour and privilege of holding The Luck.*

What were the *reflections* which are referred to? Why did they make a difference to the town? Use the word *reflections* in a sentence to show another meaning of the word. What word means the opposite of *latter*? Use the words *former* and *latter* to complete these sentences:—"From where I stood I could observe the sea and the chalk cliffs. The whiteness of the — stood out against the blue-grey background of the —." If the mirror had been able to think, say what its *reflections* might have been. Give some examples of the *stricter habits of personal cleanliness* which probably arose in the town. What strict habits of personal cleanliness should you have? Why? Point out the harm brought by the lack of such good habits. Who was Stumpy? Why was he given that name? Explain the difference in meaning between *imposed* and *ordered*. What is the meaning of *quarantine*? Give examples of the way in which quarantine is used in the world to-day in regard to persons and in regard to animals. Tell of something which you might *aspire* to do or to be. What is the difference between an *honour* and a *privilege*? Tell of an honour and of a privilege which might be given to you, or which have been given to you. Why was it regarded as an honour and a privilege to hold the baby?

*Yet such was the subtle influence of innovation that he thereafter appeared regularly every afternoon in a clean shirt and face still shining from his ablutions.*

What is the meaning of *subtle influence*? Say the phrase aloud. Say other words which have a silent letter. What is the difference in meaning between *subtle* and *cunning*? What might have a subtle influence on you? What is an *innovation*? Tell of an innovation which might take place in your school. What word means the opposite of *regular*? Use the word in a

sentence. What words are commonly used instead of *ablutions*?

*Nor were moral and social sanitary laws neglected. "Tommy," who was supposed to spend his whole existence in a persistent attempt to repose, must not be disturbed by noise. The shouting and yelling which had gained the camp its infelicitous title were not permitted within hearing distance of Stumpy's.*

Tell of some moral laws, some social laws and some sanitary laws. Explain the difference between the laws of nature and the laws made by man. Give examples of each. What is the meaning of *neglected*? Use the word in a sentence, referring to yourself. Why are the lifted commas used? Note that they are sometimes used for things which are temporary, artificial or inaccurate, as well as for quotations. What is a *persistent attempt*? Tell of something about which your teacher is persistent. Under what circumstances might you be persistent? Explain the difference in meaning between *repose* and *sleep*. Now explain fully the meaning of the sentence which tells about "Tommy." What is the humour of the position? Tell how Roaring Camp received its name. Find the meaning of the word *infelicitous*. Use the word *felicitous* in a sentence. Whom do you think gave the name to the camp? Give in your own words the full meaning of the sentence.

*The men conversed in whispers or smoked with Indian gravity. Profanity was tacitly given up in these sacred precincts. Vocal music was not interdicted, being supposed to have a soothing, tranquillising quality, and one song, sung by "Man-o'-War Jack," an English sailor from Her Majesty's Australian colonies, was quite popular as a lullaby.*

Form another word from *conversed*. What is the meaning of *smoked with Indian gravity*? Tell of occasions when Red Indians did not behave with gravity. What is the meaning of *profanity*? To what is the phrase *sacred precincts* more usually applied? What is the meaning of *precincts*? Why is the phrase



used to describe Stumpy's home? Say a word which has the same meaning as *interdicted*. What is a *tranquillising quality*? Explain why singing was not forbidden. To whom does *Her Majesty* refer? In which century did these events occur? What kind of song is a *lullaby*?

## V. Discussion exercises.

### Questions.

- (a) Find some incidents which show that Roaring Camp was a small and lonely town.
- (b) What is the humorous idea running through the story?
- (c) What kind of work did these men do? Give reasons for your answer.
- (d) Explain why Kentuck looked "foolish and embarrassed" when he first held the baby.
- (e) Show clearly how the arrival of the baby changed the men.
- (f) Do you think "Tommy Luck" was a good name for him? Give reasons for your answer.

## WRITTEN WORK

### I. Vocabulary.

*Note.*—The words, phrases and sentences used in the following exercises should be written upon the blackboard.

*Exercise 1.*—Write sentences, each containing one of the following words from the extract:

criticism; characteristic; embarrassed; melodious; impassive; extricated.

Let your sentences be upon topics different from those of the extract.

*Exercise 2.*—Rewrite, in correct English, the following sentences:

- (a) Them as wishes to contribute towards the orphan will find a hat handy.
- (b) He rastled with my finger.
- (c) I crep' up the bank just now, and dern my skin if he wasn't a-talking to a jaybird as was a-sittin' on his lap.
- (d) Mighty small specimen.
- (e) Ain't bigger nor a derringier.

*Exercise 3.*—Write out four of the most descriptive phrases in the extract. Then write four sentences, each containing one of the phrases, but based upon other topics.

## II. Incidental grammar—Figures of speech.

*Exercise 1.*—Complete the following sentences with similes. Do not be content with commonplace examples. Try to use striking and interesting illustrations.

- (a) The cat crept after the bird like —.
- (b) The night was as dark as —.
- (c) The shop window, with its variety of coloured labels, looked like —.
- (d) The mountains stood out like —.

*Exercise 2.*—Revise the meaning of personal metaphors, and use one to complete each of the following:

- (a) the — river; (b) the — castle;
- (c) the — chimney; (d) the — smoke;
- (e) the — waves; (f) the — brook.

*Exercise 3.*—Write metaphorically about each of the following subjects. Try to make your metaphor pleasant and attractive; e.g., a *lighthouse* is a watchful guardian.

- (a) a garden; (b) a dog; (c) an oak-tree;
- (d) a rose.

*Exercise 4.*—Write four sentences, each containing one of the following, used as metaphors:

- (a) played his cards well; (b) throw light;
- (c) pitchforked; (d) roads to success.

*Exercise 5.*—Write out from the extract, any words or phrases which you consider to be examples of *irony* and *sound-echoes*.

*Exercise 6.*—Rewrite the following sentences, marking the *parentheses* in the correct manner:

- (a) I well remember the day I could not have been more than three years old when I fell off the chair.
- (b) If she obtains the post and I think she will she should be very happy.
- (c) In spite of the weather it has been raining all day I shall go shopping.
- (d) The bite of a dog very painful it is too can be dangerous.

**III. Reproduction exercises.**

*Questions.*—The children might write paragraphs in answer to questions selected from the following:

1. Tell how the men contributed towards the expense of keeping the baby.
2. Tell of some incidents which occurred during the first day after the baby's arrival in the camp.
3. What were the first improvements made in the camp?
4. Explain what Stumpy did when he was put in charge of The Luck.
5. How did all the men try to help?
6. Tell the story of how the baby fell over a bank.

**IV. Argument.**

*Questions.*—Let the children write paragraphs in answer to one or two of these questions:

1. Prove that the men were uneducated and that they were kind-hearted.
2. Why did the baby thrive in spite of having no mother?
3. Why did the coming of the baby improve the camp?
4. Explain why "Nature was his nurse and bedfellow."

**V. Descriptive work.**

*Exercise.*—The children might be allowed to select one of the following topics upon which to write a paragraph, after reading the appropriate section from the extract:

1. Describe the incident of Kentuck and the baby.
2. Tell about the way in which the cabin was prepared.

3. Describe the decorations made in the baby's bower.

4. Tell of the toys the men found for him.

**VI. Conversation.**

*Exercise.*—After some class discussion on the possible material, the class might write a short conversation on one of the following topics:

Write a conversation between:

1. Three of the men, when they first viewed the baby.
2. Stumpy and Kentuck, in the baby's cabin.
3. Two of the men, when the baby was a month old.

**NOTES FOR A LECTURETTE****Farming.**

*From early days to modern times.*—The peasants have been from earliest times one of the most important classes of people, for they grow the corn to make bread. The Saxons were specially agricultural people. At the foot of this page is a drawing in a modern way of pictures from a calendar of the eleventh century, which depicts the Saxons at work during the twelve months of the year. This scene represents the work during March—breaking up the ground, digging, sowing and harrowing with a hand-rake. The peasants are scantily clad, some with neither hose nor shoes, and all are bareheaded. In Norman times the land in each village was divided into large strips, and strips in different parts of the manor were let to farmers, on condition that they did the work on the Lord of the Manor's *demesne*, which was the part he kept for his own crops. The strips were separated by



SAXONS FARMING IN MARCH

grassy banks, and each year a farmer, who perhaps owned thirty strips, sowed about one-third with barley or oats, another with wheat, and the third was left to lie *fallow*, so that it might yield better crops the following year. Outside these hedgeless fields, held by several farmers, lay wide stretches of woodland and waste land, on which the villagers were allowed to pasture their sheep, cattle, and pigs, and collect firewood; pigs were kept in large numbers, as they could readily find acorns, beechmast, and roots in the woodlands. Very little was known about manuring the land; and as root crops, such as mangold and turnips, were unknown, many cattle had to be killed in the autumn and salted down for winter food; besides which a great number died during a hard winter. Much land belonging to the monasteries was well farmed, for the monks were most industrious, and learned the best methods from other countries. All the illustrations on the following page, except the last, have been re-drawn from pictures in the *Luttrell Psalter*, which was probably written for a Sir Geoffrey Luttrell about the year 1340—fourteenth century.

1. A ploughman with a heavy, wooden, wheelless plough drawn by a team of oxen. The ploughman is well clad, having a hood, gartered hose, leather boots, and gauntlets.

2. The sower scattering his seed broadcast.

3. Harrowing; this rake is much like a modern harrow, which proves how slowly methods of agriculture have changed in five hundred years. The man following the harrow uses a sling and a stone for scaring the rooks.

4. Harvesting the crops; the methods of cutting the corn, binding the sheaves, and

carting it away, are very similar to those still in use in some parts of the country, for machinery has not entirely displaced the hand methods of agriculture.

5. Threshing—beating the corn out of the ear with flails.

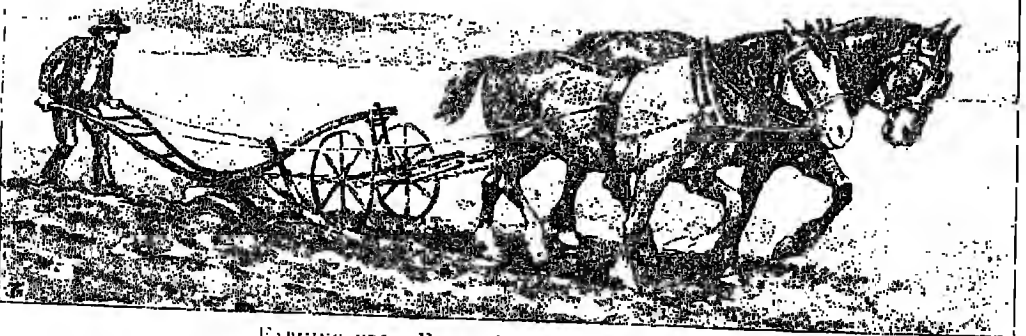
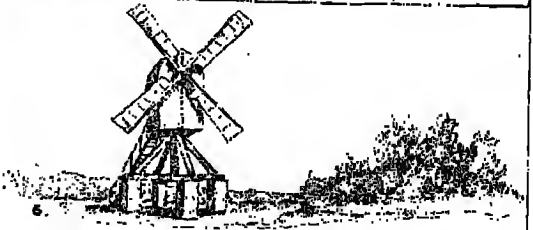
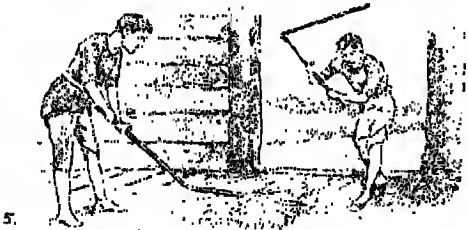
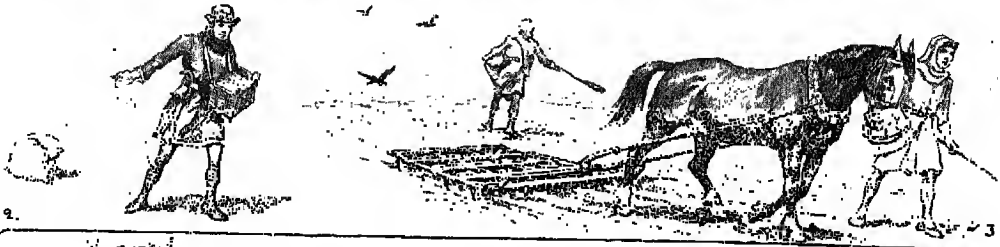
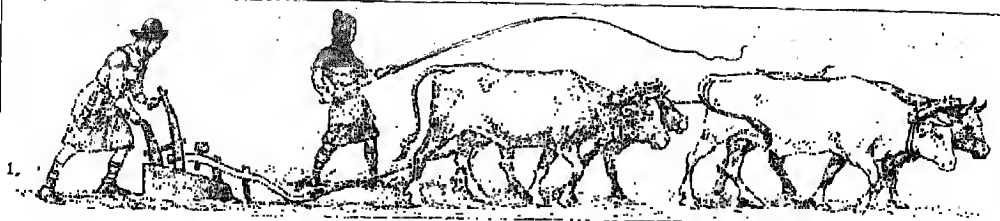
6. A post-windmill for grinding the corn into flour, built on four stout piles, and so called because the house, machinery inside, and sails are turned round on the middle post so as to face the wind.

7. Modern ploughing with a pair of horses is still in common use on smaller farms in England in spite of the introduction of steam- and petrol-driven engines.

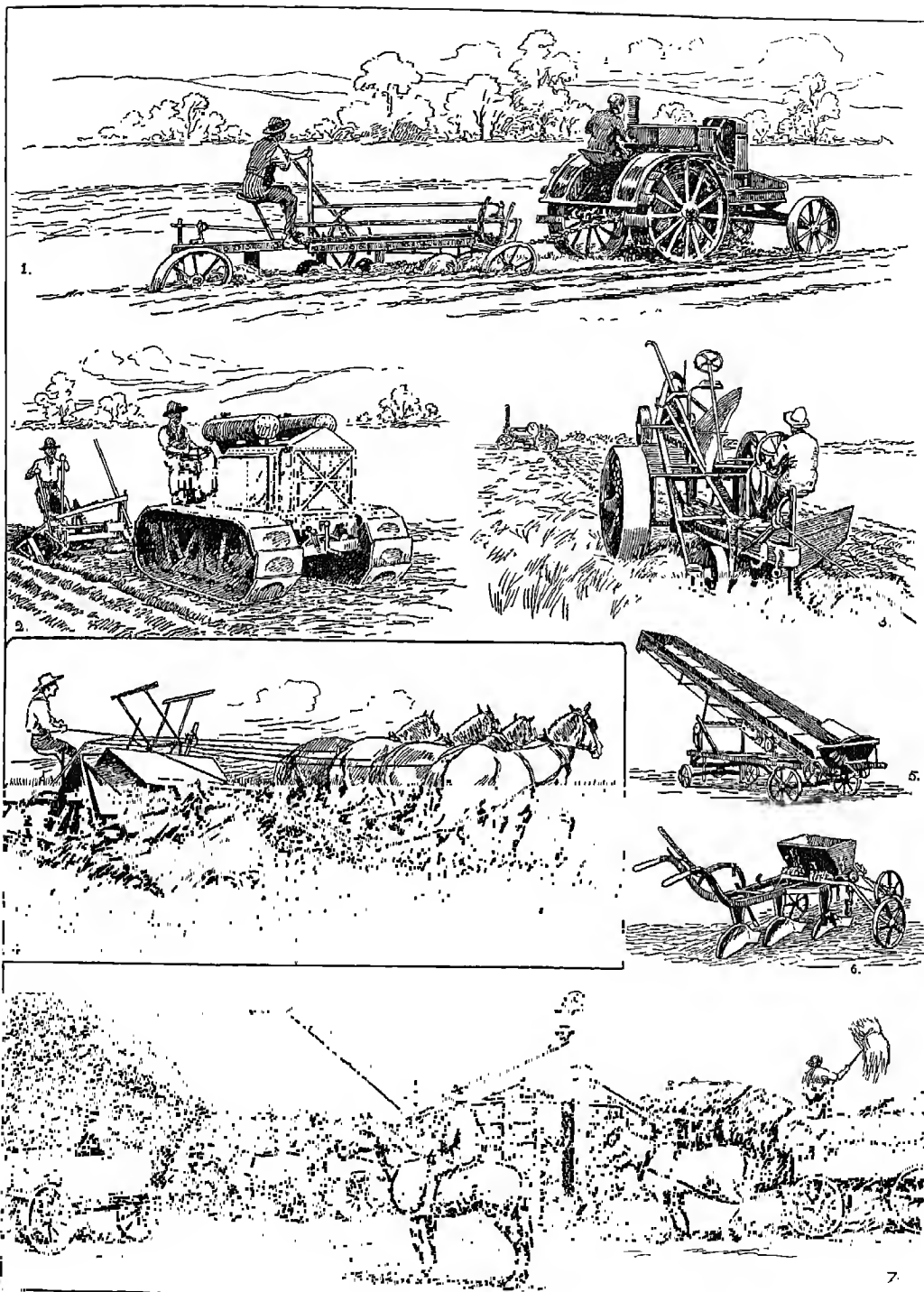
*Farming under modern conditions.*—Many changes took place in farming after the dreadful plague of 1348, called the Black Death. So many people died that there were not enough peasants left to till the ground and reap the harvest, hence numbers of manor lords enclosed their parks and waste lands and kept sheep, for English wool was becoming more and more valuable, as the cloth-makers of Flanders were eager to buy it. The old practice of working on the lord's demesne gradually gave place to the plan of paying rent for the land; then many farmers bought their land, and in time there were as many as 150,000 small farmers in England who owned their own farms. At the beginning of the eighteenth century many farmers grew turnips for feeding their cattle in winter, they manured their land, planted seeds in drills, and altogether improved their methods of farming. A considerable number of eighteenth century farmers got their neighbours to agree to the plan of having all their land adjoining surrounded by hedges, instead of having a



SAXONS HARVESTING IN AUGUST



FARMING FROM EARLY DAYS TO MODERN TIMES



FARMING WITH MODERN MACHINERY

number of strips scattered about the village, and they found that by this means they could work more profitably. But, of course, many small farmers would not agree to these new plans of farming, so private Acts of Parliament were passed, which forced them to agree if four-fifths of the farmers in a district wanted their land enclosed. In George III's reign 3,000 such Acts were passed, and England gradually became a land of enclosed fields. But many of the smaller farmers could not bear the expense of putting up hedges and of paying the Government Commissioners who measured and apportioned the land, so they sold their shares to richer men, who in time became great and prosperous landowners. The old small farmers became labourers for the rich ones, or left the villages for the factory towns. The age of machinery has also had a tremendous effect on methods of farming. Labour is scarce and expensive, so year by year wonderful new labour-saving machines are invented which work very rapidly. It is very interesting to compare the picture from the *Luttrell Psalter* of Saxons harvesting in August with the illustrations of modern machines.

1. A huge machine called a tractor, used for ploughing.

2. A caterpillar tractor used on heavy land, which the wheels of an ordinary machine would harden and spoil for growing.

3. A plough turning up rough ground, being drawn along by means of a steel hawser, which is wound up by an engine at one side of a field and drawn back by another at the opposite side.

4. A powerful reaping machine drawn by four horses; the machine ties the sheaves with string and tosses them out ready for gathering.

5. A machine called a stacker, which carries sheaves of corn up into a threshing machine, or to form a stack.

6. A light plough which makes three furrows and scatters seed at the same time.

7. Threshing corn in Canada; the suitability of the soil and the climate of a con-

quered country have a tremendous influence on the history of a nation. In Canada are vast grassy prairies with soil and climate favourable to the growing of huge crops of grain; consequently, thousands of emigrants have in earlier days made their homes in that part of Canada, and now, with the help of machinery, assist in feeding the forty-six millions of people in the Motherland.

## EXTRACT 2—TYPHOON

### INTRODUCTION

This extract from one of Joseph Conrad's works indicates clearly the author's wide knowledge of ships and sea conditions. The children might be given a brief account of Conrad's life and works, and they should know something about typhoons, which are very destructive cyclones occurring in the China Seas, usually in August or September. On land, the typhoon may cause incalculable damage to buildings, trees, crops, etc., and on the sea the power and speed of the wind raise tremendous waves. Nothing but the most skilful seamanship can save the smaller types of boats when they are caught in a typhoon.

### READING

The motion of the ship was extravagant. Her lurches had an appalling helplessness: she pitched as if taking a header into a void, and seemed to find a wall to hit every time. When she rolled she fell on her side headlong, and she would be righted back by such a demolishing blow that Jukes felt her reeling as a clubbed man reels before he collapses. The gale howled and scuffled about gigantically in the darkness, as though the entire world were one black gully. At certain moments the air streamed against the ship as if sucked through a tunnel with a concentrated solid force of impact that seemed to lift her clean out of the water and keep her up for an instant with only a quiver running through her

from end to end. And then she would begin her tumbling again as if dropped back into a boiling cauldron. Jukes tried hard to compose his mind and judge things coolly.

The sea, flattened down in the heavier gusts, would uprise and overwhelm both ends of the *Nan-Shan* in snowy rushes of foam, expanding wide, beyond both rails, into the night. And on this dazzling sheet, spread under the blackness of the clouds and emitting a bluish glow,

Captain MacWhirr could catch a desolate glimpse of a few tiny specks black as ebony, the tops of the hatches, the battened companions, the heads of the covered winches, the foot of a mast. This was all he could see of his ship. Her middle structure, covered by the bridge which bore him, his mate, the closed wheel-house where a man was steering shut up with the fear of being swept overboard together with the whole thing in one great crash—her middle structure was like a half-tide rock awash upon a coast. It was like an outlying rock with the water boiling

up, streaming over, pouring off, beating round—like a rock in the surf to which shipwrecked people cling before they let go—only it rose, it sank, it rolled continuously, without respite and rest, like a rock that should have miraculously struck adrift from a coast and gone wallowing upon the sea.

The *Nan-Shan* was being looted by the storm with a senseless, destructive fury: trysails torn out of the extra gaskets, double-

lashed awnings blown away, bridge swept clean, weather-cloths burst, rails twisted, light-screens smashed—and two of the boats had gone already. They had gone unheard and unseen, melting, as it were, in the shock and smother of the waves. It was only later, when upon the white flash of another high sea hurling itself amidships, Jukes had a vision of two pairs of davits leaping black and empty out of the solid

blackness, with one overhauled fall flying and an iron-bound block capering in the air, that he became aware of what had happened within about three yards of his back.

He poked his head forward, groping for the ear of his commander. His lips touched it—big, fleshy, very wet. He cried in an agitated tone, "Our boats are gone now, Sir."

And again he heard that voice, forced and ringing feebly, but with a penetrating effect of quietness in the enormous discord of noises, as if sent out from some remote spot of peace beyond the black wastes of

the gale; again he heard a man's voice—the frail and indomitable sound that can be made to carry an infinity of thought, resolution and purpose, that shall be pronouncing confident words on the last day, when heavens fall, and justice is done—again he heard it, and it was crying to him, as if from very, very far, "All right."

He thought he had not managed to make himself understood. "Our boats



From the portrait in the National Portrait Gallery By Walter Fittler.

JOSEPH CONRAD

1857-1924

. . . I say boats . . . the boats, sir! Two gone!"

The same voice, within a foot of him and yet so remote, yelled sensibly, "Can't be helped."

Captain MacWhirr had never turned his face, but Jukes caught some more words on the wind.

"What can . . . expect . . . when hammering through . . . such . . . Bound to leave . . . something behind . . . stands to reason."

Watchfully Jukes listened for more. No more came. This was all Captain MacWhirr had to say; and Jukes could picture to himself rather than see the broad squat back before him. An impenetrable obscurity pressed down upon the ghostly glimmers of the sea. A dull conviction seized upon Jukes that there was nothing to be done.

If the steering-gear did not give way, if the immense volumes of water did not burst the deck in or smash one of the hatches, if the engines did not give up, if way could be kept on the ship against this terrific wind, and she did not bury herself in one of these awful seas, of whose white crests alone, topping high above her bows, he could now and then get a sickening glimpse—then there was a chance of her coming out of it. Something within him seemed to turn over, bringing uppermost the feeling that the *Nan-Shan* was lost.

"She's done for," he said to himself, with a surprising mental agitation, as though he had discovered an unexpected meaning in this thought. One of these things was bound to happen. Nothing could be prevented now, and nothing could be remedied. The men on board did not count, and the ship could not last. This weather was too impossible.

Jukes felt an arm thrown heavily over his shoulders; and to this overture he responded with great intelligence by catching hold of his captain round the waist.

They stood clasped thus in the blind night, bracing each other against the wind, cheek to cheek and lip to ear, in the manner of two hulks lashed stem to stern together.

And Jukes heard a voice of his commander hardly any louder than before, but nearer, as though, starting to march athwart the prodigious rush of the hurricane, it had approached him, bearing that strange effect of quietness like the serene glow of a halo.

"D'ye know where the hands got to?" it asked, vigorous and evanescent at the same time, overcoming the strength of the wind, and swept away from Jukes instantly.

Jukes didn't know. They were all on the bridge when the real force of the hurricane struck the ship. He had no idea where they had crawled to. Under the circumstances they were nowhere, for all the use that could be made of them. Somehow the Captain's wish to know distressed Jukes.

"Want the hands, sir?" he cried apprehensively.

"Ought to know," asserted Captain MacWhirr. "Hold hard."

They held hard. An outburst of unchained fury, a vicious rush of the wind absolutely steadied the ship; she rocked only, quick and light like a child's cradle, for a terrific moment of suspense, while the whole atmosphere, as it seemed, streamed furiously past her, roaring away from the tenebrous earth.

It suffocated them, and with eyes shut they tightened their grasp. What from the magnitude of the shock might have been a column of water running upright in the dark, butted against the ship, broke short, and fell on her bridge, crushingly, from on high, with a dead burying weight.

A flying fragment of that collapse, a mere splash, enveloped them in one swirl from their feet over their heads, filling violently their ears, mouths, and nostrils with salt water. It knocked out their legs, wrenched in haste at their arms, seethed away swiftly under their chins; and opening their eyes, they saw the piled-up masses of foam dashing to and fro amongst what looked like the fragments of a ship. She had given way as if driven straight in. Their panting hearts yielded too before the tremendous blow; and



all at once she sprang up again to her desperate plunging, as if trying to scramble out from under the ruins.

The seas in the dark seemed to rush from all sides to keep her back where she might perish. There was hate in the way she was handled, and a ferocity in the blows that fell. She was like a living creature thrown to the rage of a mob: hustled terribly, struck at, borne up, flung down, leaped upon. Captain MacWhirr and Jukes kept hold of each other, deafened by the noise, gagged by the wind; and the great physical tumult beating about their bodies, brought, like an unbridled display of passion, a profound trouble to their souls. One of these wild and appalling shrieks that are heard at times passing mysteriously overhead in the steady roar of a hurricane, swooped, as if borne on wings, upon the ship and Jukes tried to out-scream it.

"Will she live through this?"

The cry was wrenched out of his breast. It was as unintentional as the birth of a thought in the head, and he heard nothing of it himself. It all became extinct at once—thought, intention, effort—and of his cry the inaudible vibration added to the tempest waves of the air.

He expected nothing from it. Nothing at all. For indeed what answer could be made? But after a while he heard with amazement the frail and resisting voice in his ear, the dwarf sound, unconquered in the giant tumult.

"She may!"

It was a dull yell, more difficult to seize than a whisper. And presently the voice returned again, half submerged in the vast crashes, like a ship battling against the waves of an ocean.

"Let's hope so!" it cried—small, lonely, and unmoved, a stranger to the visions of hope or fear; and it flickered into disconnected words: "Ship . . . This . . . Never . . . anyhow . . . for the best." Jukes gave it up.

Then, as if it had come suddenly upon the one thing fit to withstand the power of a

storm, it seemed to gain force and firmness for the last broken shouts:

"Keep on hammering . . . builders . . . good men . . . And chance it . . . engines . . . Rout . . . good man."

JOSEPH CONRAD. *Typhoon*.

## ORAL WORK

### I. Vocabulary.

*Note.*—The words and phrases used in these exercises should be written upon the blackboard.

*Exercise 1.*—Explain the meanings of the following words:

extravagant; appalling; demolish; concentrated; miraculous; discord; resolution; impenetrable; glimpse; serene; evanescent; prodigious; apprehensive; magnitude; desperate; inaudible.

*Exercise 2.*—Say six sentences, each containing any one or two of the above words.

*Exercise 3.*—Explain the differences in meaning between the words in each of the following pairs:

appalling, tremendous; glimpse, view; demolish, break; discord, noise; apprehensive, anxious.

*Exercise 4.*—Say which of the above words might be applied to the following:—*(a)* the sailors, *(b)* the wind, *(c)* the ship. Give reasons for your answers.

### II. Incidental grammar—Revision.

*Note.*—The exercises in the section on written work of this lesson contain more detailed revision questions than is possible with oral work, but the following types of questions are suitable. Where necessary, words or sentences should be written upon the blackboard.

#### Questions.

1. Say the *subject* and the *predicate* in each of the following sentences:

*(a)* I shall live to see it.

*(b)* Unless the sun shines we shall not go.

- (c) I dreamt that I dwelt in marble halls.  
 (d) Glad am I that the holidays are here.

2. Say the following sentences in the *past tense*:

- (a) We cannot hope for more.  
 (b) I raise my hat and take my leave.  
 (c) Here stands the house where my friend lives.

(d) Though they are trying to stop me, I still feel that I shall succeed.

3. Say the following sentences in the *present tense*:

- (a) We shall go soon even though it will be wet.  
 (b) They swam and dived and sank and floated.  
 (c) There was the place where they were.  
 (d) The rabbits leapt and ran while the birds sang.

4. Change those of the following words which are in *singular* form to *plurals*, and the *plural* words to *singular* form:

footman; woman; calf; deer; dormouse; sheep; penny; handful; bucketful; gas; index; herself; hives; roof; eaves; radius.

5. Say which words are (a) *prepositions*, (b) *conjunctions*, in the following sentences:

- (a) The book was on the table though I had left it on the floor.  
 (b) Although his fortune was a small one, it was divided among several people.  
 (c) There were sheep in the fields, besides horses and cows.

6. Say which is the *subject*, and which is the *object*, in each of the above sentences.

### III. Tests of reading.

Questions.

1. Talk about the rolling of the ship.
2. Tell what Captain MacWhirr could see from the bridge.
3. Explain how the *Nan-Shan* was being "looted by the storm."
4. Describe the way in which great waves struck the ship.
5. What did the captain hope for?

6. Say something about the conversations between the captain and Jukes.

**IV. Marked passage.**—Read the passage on page 119 and then think about it with the help of these questions:

*The Nan-Shan was being looted by the storm with a senseless, destructive fury: trysails torn out of the extra gaskets, double-lashed awnings blown away, bridge swept clean, weather-cloths burst, rails twisted, light-screens smashed—and two of the boats had gone already.*

What kind of boat was the *Nan-Shan*? Tell how you know. What is the meaning of *looted*? Explain why it is a more appropriate word, as used here, than *broken* or *wrecked*. What was happening to all the loose articles? Why was it happening? Note the phrase *senseless, destructive fury*. Use the phrase in a sentence dealing with a high wind in a wood. Why was the *fury* *senseless*? What other aspect of a storm seems *senseless*? In what way is an English thunderstorm *destructive*? Form a verb from the word *destructive*. Discover what parts of a ship are *gaskets*, the *bridge*, *weather-cloths*. Note how the author gives a clear word picture of the power of the typhoon by mentioning *extra gaskets*, and *double-lashed awnings*. Explain the meanings of these phrases. Which of the losses mentioned was the most serious, and why?

*They had gone unheard and unseen, melting, as it were, in the shock and smother of the waves. It was only later, when upon the white flash of another high sea hurling itself amidships, Jukes had a vision of two pairs of davits leaping black and empty out of the solid blackness, with one overhauled fall flying and an iron-bound block capering in the air, that he became aware of what had happened within about three yards of his back.*

What had gone? How had they gone? Why had they gone unheard and unseen? Why did the author use the word *melting* instead of, for example, *disappearing*? Note

the use of the word *smother* to describe the effect of the waves. Whereabouts in a boat is *amidships*? Name the front and rear parts of a boat. What position had Jukes on the ship? Why does the author use the word *vision*, instead of, for example, *Jukes saw two pairs of davits*? What are davits? Explain their use. A block is a heavy, round, wooden pulley-wheel. Explain how it could be *capering* in the air. Explain the difference between *capering* and *dancing*. Notice that though this sentence is complex it has a strong finish, because the phrase *within about three yards of his back* gives us an unexpected feeling of surprise. Why is this?

*He poked his head forward, groping for the ear of his commander. His lips touched it—big, fleshy, very wet. He cried in an agitated tone, "Our boats are gone now, Sir."*

Why does the author tell us in such detail about the mate's efforts to talk to the captain? Explain the difference in meaning between *groping* and *seeking*. Why was it necessary for the mate's lips to touch the captain's ear? Note the short, striking description of the captain's ear as it appeared to the mate. What is an *agitated tone*? Under what circumstances might you talk in an agitated tone? Why was the mate anxious about the boats?

*And again he heard that voice, forced and ringing feebly, but with a penetrating effect of quietness in the enormous discord of noises, as if sent out from some remote spot of peace beyond the black wastes of the gale.*

This is a fine description of the voice of a man shouting in a storm. Which word tells you that the captain was shouting? Which words tell you that his voice was almost lost in the noise of wind and sea? What is the meaning of *penetrating effect*? Use the word *penetrated* in a sentence referring to yourself. What is the meaning of *discord*? What word means the opposite of *discord*? Tell of some different noises there would be in that storm. What differ-

ent noises would you hear in a heavy rain-storm? What is a *remote spot*? Tell of some remote spot in our country. To what does the phrase *black wastes* refer? What adjectives or phrases could you apply to a hot and sandy desert?

## V. Discussion exercises.

### Questions.

1. Who seemed more anxious, the captain or the mate? Give reasons for your answer.
2. How can you tell from the extract that the *Nan-Shan* was not a big liner? Give as many reasons for your answer as possible.
3. Explain how the sea can be "flattened down in heavy gusts."
4. Discuss the fear of the man who was steering.
5. Why did the mate think to himself, "She's done for?"
6. Discover the way in which the men prevented themselves from being flung overboard.
7. Talk about this sentence: "She was like a living creature thrown to the rage of a mob."
8. Find all the sentences which describe so graphically the power of the human voice in a raging storm.
9. Discover and discuss the differences between a typhoon and a tornado.

## WRITTEN WORK

### I. Vocabulary.

*Note.*—The words and sentences used in the following exercises should be written upon the blackboard.

*Exercise 1.*—With or without the aid of a dictionary, find the meaning of the following words; write the words, and beside each one write its meaning in short form: obscurity; petrified; incredulous; tenebrous; palpable; apprehensive; concentrated; infinity.

*Exercise 2.*—Write sentences, each containing one of the above words. As far as

possible, do not use the sea or ships as the topics of your sentences.

*Exercise 3.*—You will have noticed how the author uses single words to express ideas which would otherwise be expressed only in a phrase or a sentence. Study these examples:

- (a) She was righted by a *demolishing* blow.
- (b) The *disintegrating* power of a great wind.
- (c) The sensation of being *bestially* shaken.

Rewrite the above, using phrases with the same meaning in place of the words in italics.

*Exercise 4.*—Write down other examples of the same type, from the extract.

*Exercise 5.*—There is a large number of excellent *adjectives* in the extract. Write down as many as you can find.

*Exercise 6.*—Write six sentences, each containing one or more of the adjectives you have written. As far as possible, do not use the sea or ships as the topics of your sentences.

*Exercise 7.*—Write the following adjectives, and after each one place a suitable noun: destructive; impossible; real; immense; ferocious; impenetrable; extravagant; appalling; serene.

*Exercise 8.*—Write all the words in the extract which describe the following:

- (a) the movements of the ship;
- (b) the sound of the wind;
- (c) the movements of the waves;
- (d) the feelings of the men.

## II. Incidental grammar—Revision.

*Note.*—The words, phrases and sentences used in the following exercises should be written upon the blackboard as they are required.

*Exercise 1.*—Write out the *plural forms* of the following words:

kindness; house; glass; duty; lady; key; cargo; echo; negro; potato; piano; bamboo; myself; thief; leaf; chief; dwarf; goose; dormouse.

*Exercise 2.*—Write out the *singular forms* of the following words: volcanoes; Hindoos; halves; heroes; armies; women.

*Exercise 3.*—Write out a list of *nouns* which have the *same form* in both singular and plural numbers; e.g., *trout*.

*Exercise 4.*—Write out a list of nouns which have *no singular form*; e.g., *news*.

*Exercise 5.*—Write out the *positive*, *comparative* and *superlative* forms of the following adjectives:

small; thin; true; happy; gay; good; little; many.

*Exercise 6.*—Write three short sentences containing *pronouns*, which should be underlined.

*Exercise 7.*—Write the *feminine forms* of the following words:

- (a) abbot; author; duke; emperor; god; heir; host; hunter; negro; testator.
- (b) bachelor; colt; drake; earl; monk; ram; stag; wizard.

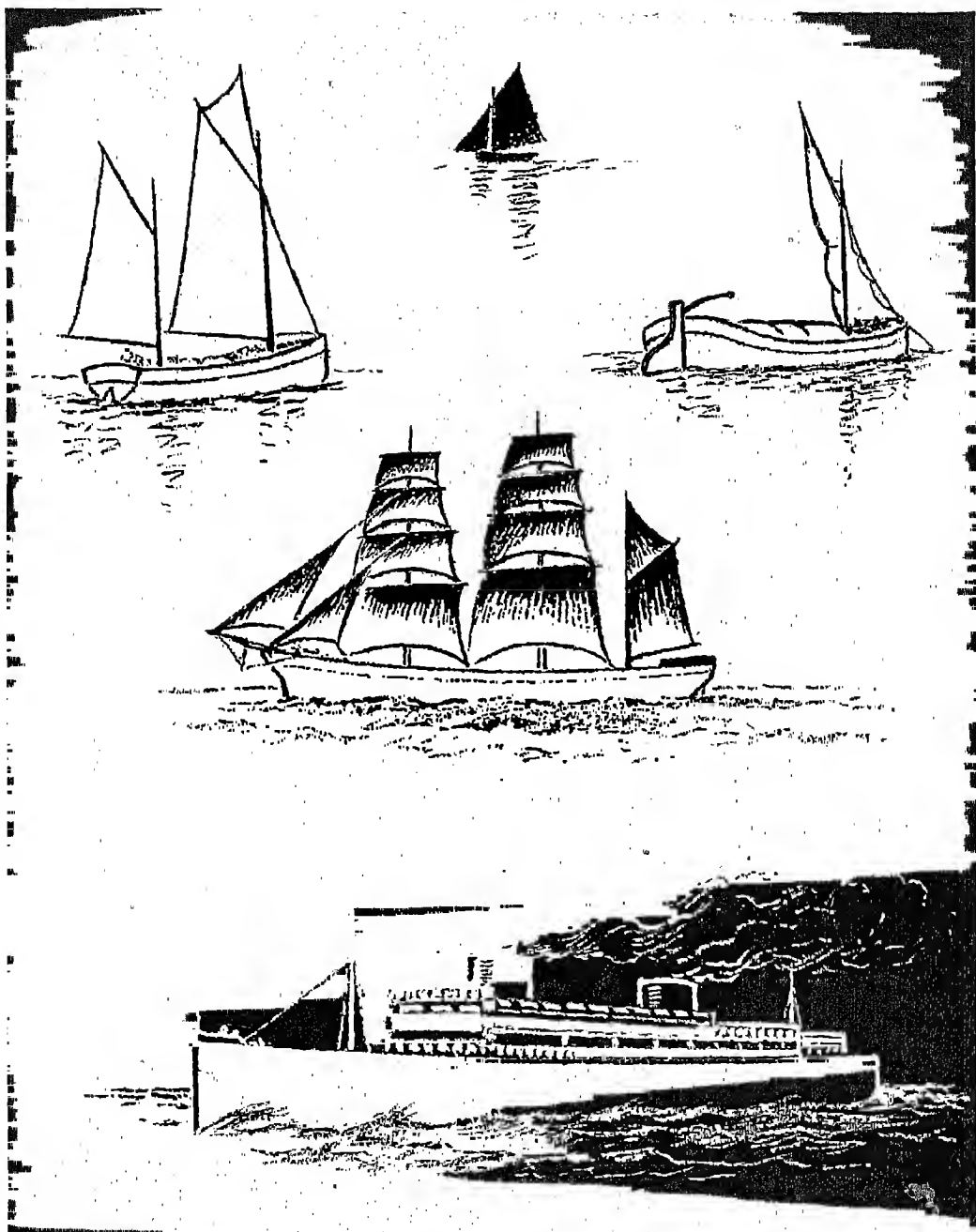
*Exercise 8.*—Write short sentences, each containing one of the following *verbal adjectives*: bounden; shrunken; sunken; stricken; hidden; graven; shorn.

*Exercise 9.*—Make two columns in your book, heading them with the words *subject* and *predicate*.

Then make a general analysis of the following sentences:

- (a) At certain moments the air streamed against the ship.
- (b) The motion of the ship was extravagant.
- (c) And again he heard that voice.
- (d) He poked his head forward, groping for the ear of his commander.
- (e) Two of the boats had gone, unseen and unheard.
- (f) Somehow the captain's wish distressed Jukes.

*Exercise 10.*—Write out, in separate lists, all the *nouns*, *adjectives*, *verbs*, *adverbs*, *prepositions* and *conjunctions* in the above six sentences.



# BOATS AND SHIPS

1. TOY BOAT

2. SMACK

3. BARGE

4. BARQUE

5. LINER

### III. Reproduction and description.

*Note.*—Much of the material in this extract is descriptive, and therefore two sections of the written work have been combined. After working through the vocabulary sections of this lesson, the children should be able to use suitable adjectives and phrases with facility in descriptive answers, and they should write paragraphs in answer to questions selected from the following:

#### *Questions.*

1. Describe the motion of the ship during the storm.
2. Write about the damage which the wind and the waves had done to the ship.
3. Write about the way in which the men's voices penetrated the noise of the storm. Begin your paragraph as follows:—"Standing there on the bridge, almost deafened by the roar of the storm, Jukes waited for the captain's answer. Suddenly . . ."
4. Read the paragraph beginning with the following:—  
"A flying fragment of that collapse . . ."  
Write a short description, in your own words, of the fall of this great wave upon the deck.
5. Write about the mate's great anxiety. What did he fear most?

### IV. Imaginative work.

*Note.*—The following sentences from the extract should be written upon the blackboard, and the children should be told to think about the complete sentences and write them in full, as they believe the captain said them:

1. (Jukes had told the captain that the boats were gone.)  
"What can . . . expect . . . when hammering through . . . such . . . Bound to

leave . . . something behind . . . stands to reason."

2. (Jukes had yelled to the captain, "Will she live through this?")

"Let's hope so! . . . ship . . . This . . . Never . . . anyhow . . . for the best."

3. (Rout was the chief engineer.)

"Keep on hammering . . . builders . . . good men . . . And chance it . . . engines . . . Rout . . . good man."

*Questions.*—The children might now write paragraphs in answer to one of the following questions:

1. Describe the wrecking of a small sailing ship on a rocky coast.
2. Imagine yourself to be lost in a wood, during a heavy thunderstorm. Describe your experiences, beginning with the following:—"I staggered blindly in among the trees. The rain. . . ."

### V. Conversation.

*Exercise.*—After some discussion about the probable trend of the topics which would be discussed, the children might write a short conversation selected from the following:—

Write a conversation between:

1. The captain and Jukes, as the typhoon approached the ship.
2. The steersman and a friend, when the ship reached harbour.
3. The captain, Jukes and the owner of the ship, when safe in port.

### LECTURETTE FOR BACKWARD CHILDREN

**Boats and Ships.**—The illustrations of boats and ships might be drawn by the teacher or a pupil on the blackboard as the basis for a lecturette.

## THE STUDY OF DESCRIPTIVE WRITING

**Scope of the work.**—The study of literature which offers detailed information to the reader, and which is here called descriptive writing, is introduced as a separate section in this third year's course, for its treatment is different from that of what may be called narrative work.

The seven examples of descriptive writing which are used for lessons in this section cover almost the whole field of their type. *The Old Sheepdog* is an example of the treatment of a homely and intimate description. *Tom in Church* is an example of humorous and detailed treatment of a particular incident. *The Black Snake* gives in autobiographical form a great deal of information and incident; *A Visit to the Potteries* offers a modern author's impressions of various features of a modern industry, and *Icebergs* is a good example of study reading for information.

The treatment of the material in the exercises which follow each extract varies in accordance with the matter being studied, the main features of the exercises being that the children shall be given opportunities for appreciating the style of writing, the accuracy of word selection and word pictures, for discussing their opinions and impressions of the extracts, and for the assimilation of useful information. Vocabulary study and incidental grammar do not appear as separate exercises anywhere in this section, for the study of words and phrases is an integral part of the whole scheme when dealing with descriptive writing.

here as an example of descriptive writing, suitable for extensive study by third year children. There are several methods of presenting this type of writing to these children, and it is suggested that the following ideas may be regarded as a foundation, and that alterations based upon experience be made in the method of approach.

The children will best appreciate the detail of the description if they have some writing of their own with which to compare the extract. Therefore they should be asked to write one or two paragraphs upon the following topic, which should be written on the blackboard:

**Exercise.**—Write an account of some pet dog which you own, or have heard of, or which you would like to own. Tell how you obtained him, what he looks like, how he was named, and describe some of the things he has done or might do.

**Note.**—This general type of question can be answered quite well by all children, whether they have owned pets or not.

When the exercise is complete, allow selected children to read aloud their own efforts, and invite criticisms from the other children. Discuss with the class any sentences from the children's written work which appear to be particularly good, either in content or style.

Following this, the extract should be read by the children and studied extensively by means of exercises such as those which follow it.

### READING

#### EXTRACT 1—THE OLD SHEEPDOG

##### INTRODUCTION

**Note.**—The following well-known extract is an attractive description of an old sheepdog who was a family friend. It is included

Our constant companion and playmate in those days was a dog whose portrait has never faded from remembrance, for he was a dog with features and a character which impressed themselves deeply on the mind.

He came to us in rather a mysterious manner. One summer evening the shepherd was galloping round the flock and trying by means of much shouting to induce the lazy sheep to move homewards. A strange-looking lame dog suddenly appeared on the scene as if it had dropped from the clouds, and, limping briskly after the astonished and frightened sheep, drove them straight home and into the fold. After thus earning his supper and showing what stuff was in him, he established himself at the house, where he was well received.

He was a good-sized animal, with a very long body, a smooth black coat, tan feet, muzzle, and spectacles, and a face of extraordinary length, which gave him a profoundly-wise baboon-like expression. One of his hind legs had been broken or otherwise injured, so that he limped and shuffled along in a peculiar lop-sided fashion. He had no tail, and his ears had been cropped close to his head. Altogether he was like an old soldier returned from the wars, where he had received many hard knocks besides having had sundry portions of his anatomy shot away.

No name to fit this singular canine visitor could be found, although he responded readily enough to the word "pichocho," which is used to call any unnamed pup by. So it came to pass that this word, pichocho—equivalent to "doggie" in English—stuck to him for his only name until the end of the chapter; and the end was that, after spending some years with us, he mysteriously disappeared.

He very soon proved to us that he understood children as well as sheep. At all events he would allow them to tease and pull him about most unmercifully, and actually appeared to enjoy it. Our first riding lessons were taken on his back; but old Pichocho eventually made one mistake, after which he was relieved from the labour of carrying us. When I was about four years old, my two elder brothers, in the character of riding-masters, set me on his back, and, in order to test my capacity for

sticking on under difficulties, they rushed away, calling him. The old dog, infected with the pretended excitement, bounded after them, and I was thrown and had my leg broken, for, as the poet says—

Children, they are very little,  
And their bones are very brittle.

Luckily their little brittle bones quickly mend, and it did not take me long to recover from the effects of this mishap.

No doubt my canine steed was as much troubled as anyone at the accident. I seem to see the wise old fellow now, sitting in that curious one-sided fashion he had acquired so as to rest his lame leg, his mouth opened to a kind of immense smile, and his brown, kindly eyes regarding us with just such an expression as one sees in a faithful old negress nursing a flock of troublesome white children—so proud to be in charge of the little ones of a superior race.

W. H. HUDSON. *Far Away and Long Ago*.

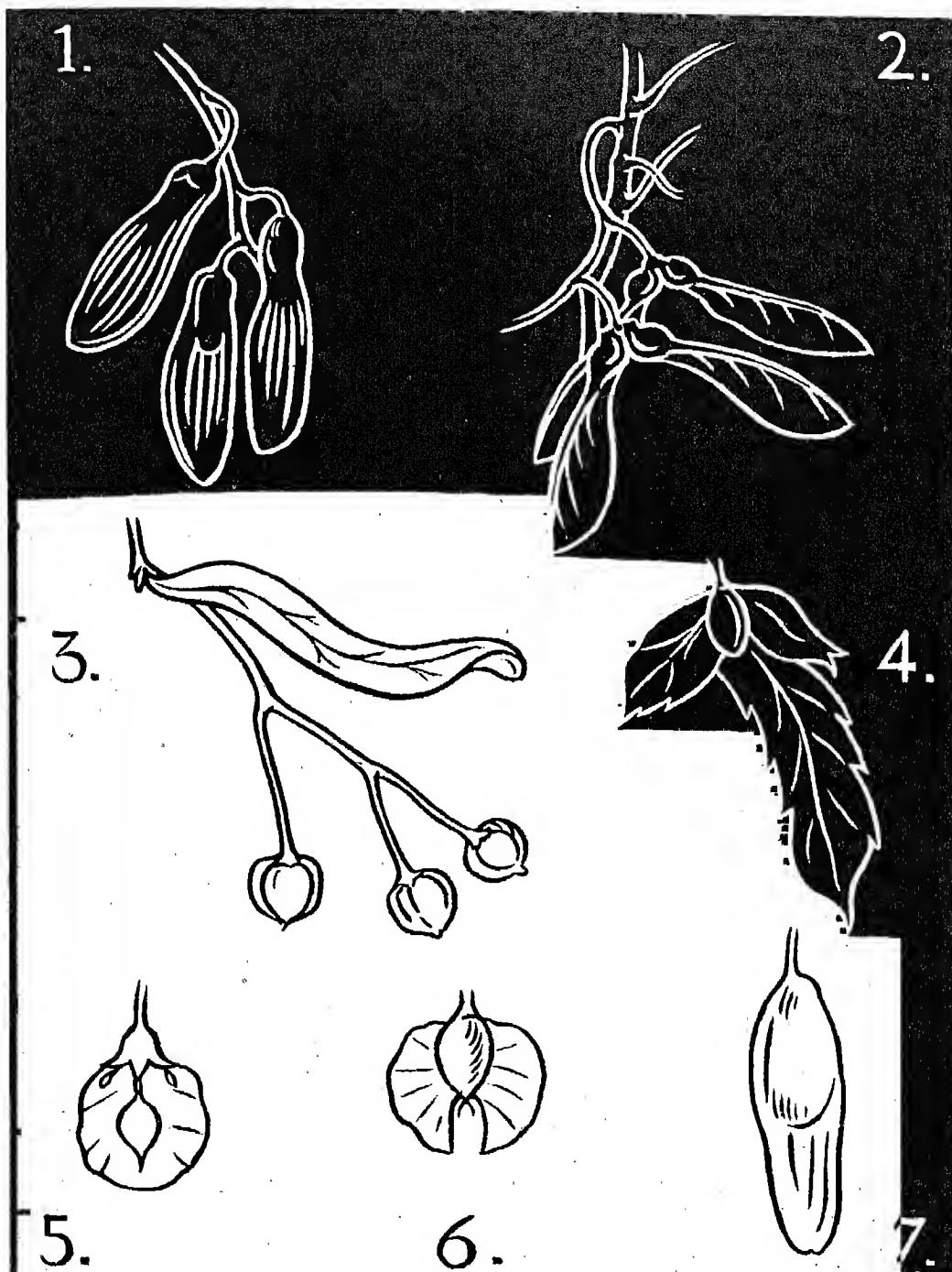
## ORAL AND WRITTEN WORK

**I. Exercise 1.**—Study the form of the description. It opens with a general comment about the "constant companion and play-mate." The next paragraph tells, in an interesting way, how the dog became a pet, and then there follows a clear word picture of his appearance. Then we are told something about his character, with the added interest of a story about him. The whole description is carefully arranged, and the details of appearance and behaviour are made quite clear by means of well chosen adjectives.

**Exercise 2.**—Find all the adjectives which describe the dog. Notice how they are used. Write down the phrases which contain double word adjectives, such as the following:—strange-looking animal; good-sized animal; a face of extra-ordinary length; a profoundly-wise, baboon-like expression; one-sided fashion.

**Exercise 3.**—Explain the meanings of these double word adjectives. Invent one or two





WIND-BLOWN FRUITS

1. ASH

2. SYCAMORE

3. LIME

4. HORNBEAM

5. ELM

6. BIRCH

7. PINE

of your own, with which to describe either a large black cat or a flying swallow.

*Note.*—The following sentences should be written upon the blackboard:

He was like an old soldier returned from the wars. His kindly brown eyes were regarding us with just such an expression as one sees in a faithful old negress nursing a flock of troublesome white children.

*Exercise 4.*—What is a simile?

*Exercise 5.*—Point out the similes in the above sentences.

*Exercise 6.*—Explain why the old sheep-dog was like an old soldier.

*Exercise 7.*—In what other creatures do we sometimes find kindly eyes? Describe the eyes of a tiger, of a cow, of an owl.

*Exercise 8.*—Explain clearly the way in which the expression of the dog's eyes was similar to that of an old negress.

**II. Note.**—The children should give oral or written answers to the following questions, at the teacher's discretion.

*Questions.*

1. Tell how the sheepdog was found.
2. Describe in your own words the appearance of the dog.
3. How did he prove that he understood sheep?
4. Prove that he understood children.
5. Why are we not surprised at the one mistake which he made?
6. Describe in your own words his expression after the accident.

**III. Note.**—The following phrases should be written upon the blackboard:  
singular canine visitor; he responded readily enough to his name; he was relieved from the labour; to test my capacity; infected with the pretended excitement; wise old fellow; the little ones of a superior race.

*Exercise 1.*—The children should be asked to explain the meaning of each of the above phrases, and then to complete the following sentences with individual words from the phrases. If the following sentences are written, the teacher will then have an indication of whether the meanings of the words have been made clear to the children.

*Exercise 2.*—Complete the following sentences with words from the blackboard:

(a) I was — to hear that you were feeling better.

(b) He had an amazing — for hard work.

(c) My teacher — my knowledge by means of questions.

(d) Several people were — with the disease.

(e) We can understand their — at the prospect of a holiday.

(f) This article is of a — quality.

*Exercise 3.*—Tell of some of the pictures you have in your mind after reading the extract.

**IV. Note.**—This lesson began with the suggestion that the children should write an account of a pet dog. The study of the model description should have given them a fresh outlook on methods of writing descriptions, and broadened their approach to the work. They might now desire to write again their account of their pet, or, alternatively they might be asked to complete the lesson with a description of any one of the following:

1. An old farm horse.
2. A pet parrot.
3. A cage of tame mice.
4. A young baby.

## LECTURETTE FOR BACKWARD CHILDREN

**Wind-blown Fruits.**—The illustrations of wind-blown fruits might be drawn by the teacher or a pupil on the blackboard as the basis for a lecturette.

**EXTRACT 2—TOM IN CHURCH**

**INTRODUCTION**

This short extract is from the best known of the works of Mark Twain, the American humorist. It is quite probable that the children already know several of the adventures of Tom Sawyer, and the following piece of description from the book will give these third year children not only a renewed acquaintance with Tom, but also a new approach to the style of the author.

The children should be told that this incident occurred in church, at a moment when Tom had lost interest in the service.

**READING**

Presently he be-  
thought himself of a  
treasure he had, and  
got it out. It was  
a large black beetle  
with formidable jaws  
—a "pinch-bug," he  
called it. It was in  
a percussion-cap box.  
The first thing the  
beetle did was to take  
him by the finger. A  
natural fillip followed,  
the beetle went  
floundering into the  
aisle, and lit on its  
back, and the hurt finger went into the  
boy's mouth. The beetle lay there working  
its helpless legs, unable to turn over. Tom  
eyed it and longed for it, but it was safe  
out of his reach. Other people, uninterested  
in the sermon, found relief in the beetle,  
and they eyed it too.

Presently a vagrant poodle came idling  
along, sad at heart, lazy with the summer  
softness and the quiet, weary of captivity,

sighing for change. He spied the beetle; the  
drooping tail lifted and wagged. He surveyed  
the prize; walked around it; smelt at it  
from a safe distance; walked around it again;  
grew bolder, and took a closer smell; then  
lifted his lip, and made a gingerly snatch  
at it, just missing it; made another, and  
another; began to enjoy the diversion; sub-  
sided to his stomach with the beetle between  
his paws, and continued his experiments;

grew weary at last,  
and then indifferent  
and absent-minded.  
His head nodded,  
and little by little his  
chin descended and  
touched the enemy,  
who seized it. There  
was a sharp yell, a flirt  
of the poodle's head,  
and the beetle fell a  
couple of yards away,  
and lit on its back once  
more. The neighbour-  
ing spectators shook  
with a gentle inward  
joy, several faces  
went behind fans and  
handkerchiefs; Tom  
was entirely happy.  
The dog looked  
foolish, and probably  
felt so; but there was  
resentment in his  
heart, too, and a  
craving for revenge.  
So he went to the  
beetle, and began a  
warry attack on it



MARK TWAIN  
1835-1910

*[Photo: Rischitz.]*

again; jumping at it from every point of  
a circle, lighting with his forepaws within  
an inch of the creature, making even closer  
snatches at it with his teeth, and jerking his  
head till his ears flapped again. But he grew  
tired once more, after a while; tried to amuse  
himself with a fly, but found no relief;  
followed an ant around, with his nose close  
to the floor, and quickly wearied of that;  
yawned, sighed, forgot the beetle entirely,

and sat down on it! Then there was a wild yelp of agony, and the poodle went sailing up the aisle; the yelps continued, and so did the dog; he crossed the house in front of the altar; he flew down the other aisle; he crossed before the doors; he clamoured up the home-stretch; his anguish grew with his progress, till presently he was but a woolly comet moving in its orbit with the gleam and the speed of light. At last the frantic sufferer sheered from its course and sprang into its master's lap; he flung it out of the window, and the voice of distress quickly thinned away and died in the distance.

By this time the whole church was red-faced and suffocating with suppressed laughter, and the sermon had come to a dead standstill. The discourse was resumed presently, but it went lame and halting, for even the gravest sentiments were constantly being received with a smothered burst of mirth. It was a genuine relief to the whole congregation when the ordeal was over.

Tom Sawyer went home quite cheerful, thinking to himself that there was some satisfaction about divine service when there was a bit of variety in it. He had but one marring thought: he was willing that the dog should play with his pinch-bug, but he did not think it was upright to carry it off.

MARK TWAIN. *Tom Sawyer*.

## ORAL AND WRITTEN WORK

**I. Note.**—Such pieces of detailed description as the above extract can be studied intensively or extensively, according to the teacher's aim in dealing with the material.

If it is desired to treat the extract extensively, the following exercises will probably be sufficient.

### Questions.

1. Tell how the beetle appeared in the aisle.
2. Explain the meaning of this sentence:—"Other people, uninterested in the sermon, found relief in the beetle, and they eyed it too."

3. Tell of the dog's first fight with the beetle.

4. Say why Tom was "entirely happy."

5. Describe, in your own words, the dog's wild dash round the church.

6. Why did the sermon "come to a dead standstill?"

7. Explain the meaning of the following sentence:—"It was a genuine relief to the whole congregation when the ordeal was over."

8. In what ways is the extract an example of Mark Twain's powers of humorous description?

**II. Note.**—If it is desired that the extract shall be studied intensively, the teacher has the problem of deciding whether there is sufficient time to study every aspect of the material, and also whether the children have the mental capacity to appreciate the delicate humour which is so attractive a feature of the work. The method of approach depends largely on these two features, and the following exercises, which should be additional to those given above, should be regarded as merely suggestive.

**Exercise 1.**—Note that if any of the incidents recounted in the story happened in your church, you would be excited and amused, but it is very doubtful whether you could write an account of them in such a way that the reader would have a smiling interest in your writing. Point out some details in the extract which show the author's skilful style in humorous writing.

**Note.**—The following paragraph should be written upon the blackboard:

Presently Tom took out of a percussion-cap box a large black beetle. The beetle immediately bit him, and Tom shook it off. It fell into the aisle and lay on its back, while Tom sucked his finger. The beetle lay there, moving its legs, unable to turn over. Tom looked at it, and longed for it, but he could not get it. Other people, uninterested in the sermon, watched it too.

**Exercise 2.**—Compare this style of telling the story with that of the first paragraph

in the extract. Point out the differences in the two renderings, and look for the words and phrases in the extract which make it the more *interesting* of the two. Point out the words and phrases which give a more *accurate* account than the blackboard rendering.

*Note.*—If the above exercise is dealt with successfully, the children will obtain valuable insight into features of good written English. The following phrases should now be written upon the blackboard:

summer softness; sighing for change; made a gingerly snatch; neighbouring spectators; resentment in his heart; clamoured up the home-stretch; frantic sufferer; suppressed laughter; gravest sentiments.

*Exercise 3.*—The children should now be encouraged to study the appropriateness and accuracy of the author's choice of words in the above selection of phrases, by means of such questions and comments as the following:

*Questions.*—Explain the meanings of *softness* as applied to summer. Tell other meanings of the word *softness*. Tell the meaning of *sighing for change* as applied to the dog. Was he really sighing? What other words might be used instead of *sighing*? Say a phrase which might have been used instead of *gingerly snatch* to describe the dog's movement towards the beetle. In what way does this phrase give a truer picture than such a phrase as *made a bite* at the beetle? Why is *gingerly snatch* a more humorous phrase? Explain why *neighbouring spectators* is an accurate description of the people who were watching. Use the phrase in a sentence with reference to yourself at a football match. Explain the difference in meaning between *resentment* and *anger*. Why is *clamoured up the home-stretch* a very humorous phrase? Explain its true meaning. Tell of some incident you might see in which an animal or a person might be described as a *frantic sufferer*. What words mean the opposite of *frantic*? Under what circumstances might a person or an animal be described as a *patient sufferer*?

*Note.*—The above phrases and exercises are no more than a selection to show the type of work which may be attempted in an intensive study of the phraseology of the extract. Such exercises help to build up a wide vocabulary and to give the children some ability in the choice of accurate words in descriptive writing.

*Exercise 4.*—The children might now seek for and study the phrases and clauses which give so accurate a word picture of the dog's indifference and boredom and then his energy and excitement, such as the following:

(a) grew weary; became indifferent and absent-minded; his head nodded, and little by little his chin descended; grew tired once more; quickly wearied; sighed, yawned, forgot the beetle.

(b) the drooping tail lifted and wagged; a sharp yelp; began a wary attack; jumping at it from every point of a circle; jerking his head till his ears flapped again; went sailing up the aisle; the yelps continued and so did the dog; flew down the other aisle; a woolly comet moving in its orbit with the gleam and the speed of light; frantic sufferer sheered from its course and sprang; the voice of distress quickly thinned away and died in the distance.

*Note.*—This last phrase, "the voice of distress quickly thinned away and died in the distance," is a good example of a description of sound being used to give an impression of movement of an object. A similar example is, "clamoured up the aisle." Point out to the children that although these phrases do not mention the dog, the reader has a clear mental picture of the running animal as well as of the noise he made. A written exercise in which the children describe the approach, passing, and disappearance of an express train, without making definite reference to the actual object, would serve a useful purpose.

*Exercise 5.*—As a final exercise to complete this descriptive study, the children might be asked to write, in breezy and humorous

style, a few paragraphs on one topic selected by themselves from the following:

Write a humorous account of one of the following:—

- (a) A kitten playing with a ball of wool.
- (b) A dog following a stick thrown into a pond or into the sea.
- (c) A puppy trying to steal a drink from a cat's saucer of milk while the cat objects.
- (d) A boy or a girl learning to ride a bicycle, or to climb a rope, or to walk along the top of a fence.

### EXTRACT 3—THE BLACK SNAKE

#### INTRODUCTION

This extract is from *Far Away and Long Ago*, by W. H. Hudson, who died in 1922. The book is a charming account of his boyhood in South America, and it was written towards the end of his life. Hudson was a born naturalist, and his wonderful descriptions of natural life ensure for him an increasing fame.

Before the children begin the study of the extract, they should have an opportunity of seeing upon the blackboard the first list of questions which appear in the exercises, so that their reading shall be purposeful. The lesson should begin with some discussion of the abundant bird and animal life and luxurious vegetation of many parts of South America.

#### READING

It was not until after the episode related in the last chapter and the discovery that a serpent was not necessarily dangerous to human beings, therefore a creature to be destroyed at sight and pounded to a pulp lest it should survive and escape before sunset, that I began to appreciate its unique beauty and singularity. Then, somewhat later, I met with an adventure which produced another and a new feeling in me, that sense of something supernatural in the

serpent which appears to have been universal among peoples in a primitive state of culture and still survives in some barbarous or semi-barbarous countries, and in others, like Hindustan, which have inherited an ancient civilization.

The snakes I was familiar with as a boy up to this time were all of comparatively small size, the largest being the snake-with-a-cross, described in an early chapter. The biggest specimen I have ever found of this ophidian was under four feet in length; but the body is thick, as in all the pit vipers. Then, there was the green-and-black snake described in the last chapter, an inhabitant of the house, which seldom exceeded three feet; and another of the same genus, the most common snake in the country. One seldom took a walk or ride on the plain without seeing it. It was in size and shape like our common grass-snake, and was formerly classed by naturalists in the same genus, *Coronella*. It is quite beautiful, the pale greenish-grey body, mottled with black, being decorated with two parallel bright red lines extending from the neck to the tip of the fine-pointed tail. Of the others the most interesting was a still smaller snake, brightly coloured, the belly with alternate bands of crimson and bright blue. This snake was regarded by everyone as exceedingly venomous and most dangerous on account of its irascible temper and habit of coming at you and hissing loudly, its head and neck raised, and striking at your legs. But this was all swagger on the snake's part; it was not venomous at all, and could do no more harm by biting than a young dove in its nest by puffing itself up and striking at an intrusive hand with its soft beak.

Then one day I came upon a snake quite unknown to me: I had never heard of the existence of such a snake in our parts, and I imagine its appearance would have strongly affected anyone in any land, even in those abounding in big snakes. The spot, too, in our plantation, where I found it, served to make its singular appearance more impressive.

There existed at that time a small piece of waste ground about half an acre in extent, where there were no trees and where nothing planted by man would grow. It was at the far end of the plantation, adjoining the thicket of fennel and the big red willow tree on the edge of the moat described in another chapter. This ground had been ploughed and dug up again and again, and planted with trees and shrubs of various kinds which were supposed to grow on any soil, but they had always languished and died, and no wonder, since the soil was a hard white clay resembling china clay. But although trees refused to grow there it was always clothed in a vegetation of its own; all the hardiest weeds were there, and covered the entire barren area to the depth of a man's knees. These weeds had thin wiry stalks and small sickly leaves and flowers, and would die each summer long before their time. This barren piece of ground had a great attraction for me as a small boy, and I visited it daily and would roam about it among the miserable half-dead weeds with the sun-baked clay showing between the brown stalks, as if it delighted me as much as the alfalfa field, blue and fragrant in its flowering-time and swarming with butterflies.

One hot day in December I had been standing perfectly still for a few minutes among dry weeds when a slight rustling sound came from near my feet, and glancing down I saw the head and neck of a large black serpent moving slowly past me. In a moment or two the flat head was lost to sight among the close-growing weeds, but the long body continued moving slowly by—so slowly that it hardly appeared to move, and as the creature must have been not less than six feet long, and probably more, it took a very long time, while I stood thrilled with terror, not daring to make the slightest movement, gazing down upon it. Although so long it was not a thick snake, and as it moved on over the white ground it had the appearance of a coal-black current flowing past me—a current not of water or other liquid, but of some such element as quick-

silver moving on in a rope-like stream. At last it vanished, and turning, I fled from the ground thinking that never again would I venture into or near that frightfully dangerous spot in spite of its fascination.

Nevertheless I did venture. The image of that black mysterious serpent was always in my mind from the moment of waking in the morning until I fell asleep at night. Yet I never said a word about the snake to anyone; it was my secret, and I knew it was a dangerous secret, but I did not want to be told not to visit that spot again. And I simply could not keep away from it; the desire to look again at that strange being was too strong. I began to visit the place again, day after day, and would hang about the borders of the barren weedy ground watching and listening, and still no black serpent appeared. Then one day I ventured, though in fear and trembling, to go right in among the weeds, and still finding nothing began to advance step by step until I was right in the middle of the weedy ground and stood there a long time, waiting and watching. All I wanted was just to see it once more, and I had made up my mind that immediately on its appearance, if it did appear, I would take to my heels. It was when standing in this central spot that once again that slight rustling sound, like that of a few days before, reached my straining sense and sent an icy chill down my back. And there, within six inches of my toes, appeared the black head and neck, followed by the long, seemingly endless body. I dared not move, since to have attempted flight might have been fatal. The weeds were thinnest here, and the black head and slow-moving black coil could be followed by the eye for a little distance. About a yard from me there was a hole in the ground about the circumference of a breakfast-cup at the top, and into this hole the serpent put his head and slowly, slowly, drew himself in, while I stood waiting until the whole body to the tip of the tail had vanished and all danger was over.

I had seen my wonderful creature, my black serpent unlike any serpent in the land,

and the excitement following the first thrill of terror was still on me, but I was conscious of an element of delight in it, and I would not now resolve not to visit the spot again. Still I was in fear, and kept away three or four days. Thinking about the snake, I formed the conclusion that the hole he had taken refuge in was his den, where he lived, that he was often out roaming about in search of prey, and could hear footsteps at a considerable distance and that when I walked about at that spot my footsteps disturbed him and caused him to go straight for his hole to hide himself from a possible danger. It struck me that if I went to the middle of the ground and stationed myself near the hole, I would be sure to see him. It would indeed be difficult to see him any other way, since one could never know in which direction he had gone out to seek for food. But no, it was too dangerous: the serpent might come upon me unawares and would probably resent always finding a boy hanging about his den. Still, I could not endure to think I had seen the last of him, and day after day I continued to haunt the spot, and going a few yards into the little weedy wilderness would stand and peer, and at the slightest rustling sound of an insect or falling leaf would experience a thrill of fearful joy, and still the black majestical creature failed to appear.

One day in my eagerness and impatience I pushed my way through the crowded weeds right to the middle of the ground and gazed with a mixed delight and fear at the hole: would he find me there, as on a former occasion? Would he come? I held my breath, I strained my sight and hearing in vain, the hope and fear of his appearance gradually died out, and I left the place bitterly disappointed and walked to a spot about fifty yards away, where mulberry trees grew on the slope of the mound inside the moat.

Looking up into the masses of big clustering leaves over my head I spied a bat hanging suspended from a twig. The bats, I must explain, in that part of the world, that

illimitable plain where there were no caverns and old buildings and other dark places to hide in by day, are not so intolerant of the bright light as in other lands. They do not come forth until evening, but by day they are content to hitch themselves to the twig of a tree under a thick cluster of leaves and rest there until it is dark.

Gazing up at this bat suspended under a big green leaf, wrapped in his black and buff-coloured wings as in a mantle, I forgot my disappointment, forgot the serpent, and was so entirely taken up with the bat that I paid no attention to a sensation like a pressure or a dull pain on the instep of my right foot. Then the feeling of pressure increased and was very curious and was as if I had a heavy object like a crowbar lying across my foot, and at length I looked down at my feet, and to my amazement and horror spied the great black snake slowly drawing his long coil across my instep! I dared not move, but gazed down fascinated with the sight of that glistening black cylindrical body drawn so slowly over my foot. He had come out of the moat, which was riddled at the sides with rat-holes, and had most probably been there hunting for rats when my wandering footsteps disturbed him and sent him home to his den; and making straight for it, as his way was, he came to my foot, and instead of going round drew himself over it. After the first spasm of terror I knew I was perfectly safe, that he would not turn upon me so long as I remained quiescent, and would presently be gone from sight. And that was my last sight of him; in vain I watched and waited for him to appear on many subsequent days; but that last encounter had left in me a sense of a mysterious being, dangerous on occasion as when attacked or insulted and able in some cases to inflict death with a sudden blow, but harmless and even friendly or beneficent towards those who regarded it with kindly and reverent feelings in place of hatred. It is in part the feeling of the Hindu with regard to the cobra which inhabits his house and may one day accident-



ally cause his death, but is not to be persecuted.

Possibly something of that feeling about serpents has survived in me; but in time, as my curiosity about all wild creatures grew, as I looked more on them with the naturalist's eyes, the mystery of the large black snake pressed for an answer. It seemed impossible to believe that any species of snake of large size and black as jet or anthracite coal in colour could exist in any inhabited country without being known, yet no person I interrogated on the subject had ever seen or heard of such an ophidian. The only conclusion appeared to be that this snake was the sole one of its kind in the land. Eventually I heard of the phenomenon of melanism in animals, less rare in snakes perhaps than in animals of other classes, and I was satisfied that the problem was partly solved. My serpent was a black individual of a species of some other colour. But it was not one of our common species—not one of those I knew. It was not a thick blunt-bodied serpent like our venomous pit-viper, our largest snake, and though in shape it conformed to our common harmless species it was twice as big as the biggest specimens I had ever seen of them.

W. H. HUDSON. *Far Away and Long Ago*.

## ORAL AND WRITTEN WORK

**I. Note.**—The following questions should be written upon the blackboard before the children study the extract, and they should be told that written answers would be required for certain questions, and oral answers for the others. The selection of questions for written answers depends upon the intensity of the study.

### Questions.

1. Describe in detail the green-and-black snake.
2. Describe the small piece of waste ground on the plantation.
3. Why had this ground an attraction for the author?

4. Tell about his first view of the black snake.

5. Why did he continue to visit the same spot many times?

6. Describe his second encounter with the black snake.

7. Tell something about his thoughts after this encounter.

8. Describe his last encounter with the snake.

9. Tell the author's opinion about the rarity of this kind of snake.

10. Explain why you can tell from the extract that these incidents did not take place in England.

**II. Note.**—The following exercises should be regarded as suggestive, as they do not cover all the possibilities of literature study based upon the extract.

*Exercise 1.*—Discuss the difference between a biography and an autobiography.

*Exercise 2.*—When this story was written, W. H. Hudson was an old man, yet he remembered all the details of his adventures as a boy. Discuss the reasons for this.

*Exercise 3.*—Why did not the author attempt to kill the black snake?

*Exercise 4.*—Tell about the meanings of the following words and phrases:

episode; unique beauty; primitive state of culture; mottled; venomous; irascible temper; impressive; straining senses; illimitable plain; interrogated; phenomenon; harmless species.

*Note.*—The following sentences should be written upon the blackboard:

I knew it was a dangerous secret. At the slightest rustling sound of an insect or a falling leaf I would experience a thrill of fearful joy. The last encounter with the black snake left me with a sense of a mysterious being, dangerous on occasion, but harmless and even friendly or beneficent towards those who regarded it with kindly feelings.

*Exercise 5.*—Why did Hudson wish to keep the discovery of the black snake a secret?

*Exercise 6.*—Say why it was a dangerous secret.

*Exercise 7.*—Can you say under what circumstances you might possess a dangerous secret?

*Exercise 8.*—What is the meaning of the word *experience* as used in the sentence? Say a sentence which will show another meaning of the word.

*Exercise 9.*—What words have much the same meaning as *thrill*?

*Exercise 10.*—Note the strange phrase *fearful joy*. In what way is it uncommon? Explain clearly why the author felt joy, and why he was fearful.

*Exercise 11.*—Say some words which have much the same meaning as *encounter*.

*Exercise 12.*—In what ways did the snake appear a *mysterious being*?

*Exercise 13.*—What word means the opposite of *on occasion*? What is the difference in meaning between *friendly* and *beneficent*. Describe a person whom you might call *beneficent*.

*Exercise 14.*—Explain in your own words the meaning of the sentence beginning with "The last encounter."

*Note.*—The above fourteen short exercises are examples of the type which might be taken with any paragraph in the extract. The following written exercise might be used to complete the lesson.

*Exercise 15.*—Imagine that you were walking in some woods when a small snake suddenly appeared at your feet. Describe your surroundings and the snake, and tell what happened.

## NOTES FOR A LECTURETTE

**Reptiles.**—Reptiles are animals, with or without legs, whose bodies are built on or close to the ground. There are several different forms of reptiles.

1. *Tortoises* are reptiles closely allied to turtles. They live on land or in ponds and

lakes. They are toothless creatures, very rarely eating flesh. They live on vegetable matter, which is swallowed whole. The little tortoises which are kept in gardens in England eat grass, lettuce and clover; they do not eat black beetles, although they are often sold under the pretext of doing so.

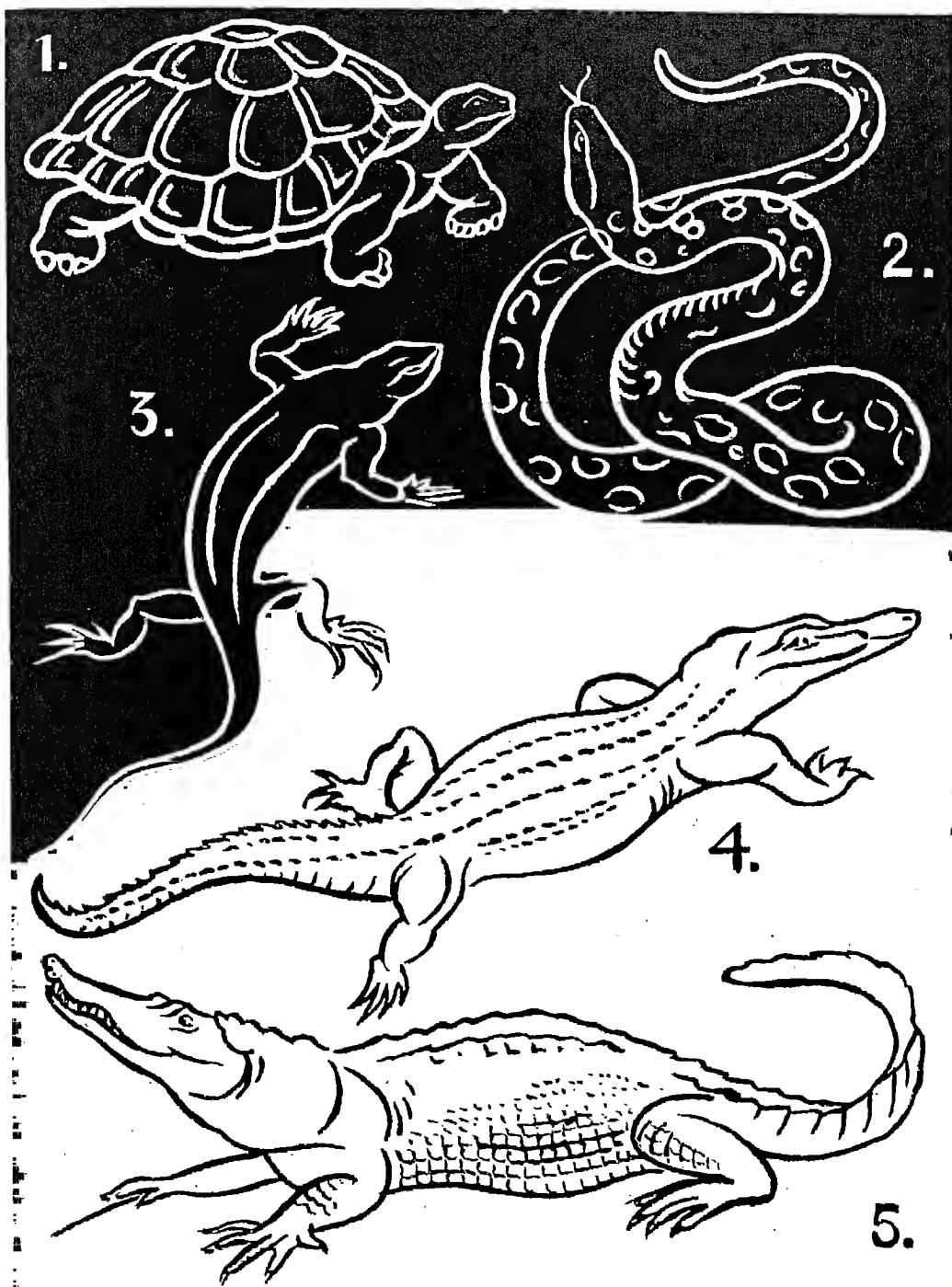
Tortoises are covered with a bony shell that is divided into many shieldlike portions. This shell is of various shades of brown. It completely covers the body, with openings for the head and tail and four legs. The legs are short and the feet are clawed. Its sight and hearing are excellent. The skin is rough and leathery. Its ribs are joined to the upper part of the shell; because of the hardness of the shell it has difficulty in breathing, but air is forced down the wind-pipe into the lungs by the movement of the legs and neck.

Tortoises live in temperate and tropical regions. In winter they burrow into the earth or under mud. They live to a great age, sometimes reaching 200 years. Their young are hatched out from eggs.

2. The *snake* is a reptile which no longer has legs. Its body consists of many ribs and a many-jointed backbone. On the underside of its skin are horny scales which are attached to the ribs. It is by means of these scales that the snake draws itself along, for they make a grip on any roughness there may be on the ground or tree trunk. The skin of a snake is shed six times a year. Snakes vary greatly in size, some of the larger ones reaching 30 ft. Their food, ranging from insects, fish, frogs and birds to rabbits, antelopes, goats and man, varies according to their size.

Some snakes kill their prey with poisoned fangs; others twine their bodies round the unfortunate victim and so crush it. Vipers and cobras are poisonous snakes. On each side of the viper's jaw are sacs which contain the poison, and the teeth, which are either tubular or grooved, are connected at the roots with these sacs.

The only poisonous snake found in the British Isles to-day is the common viper,



REPTILES

1. TORTOISE

2. SNAKE

3. LIZARD

4. ALLIGATOR

5. CROCODILE

or adder. This is of reddish-brown colouring; sometimes it is darker, but it can always be recognised by the black zigzag stripe down its back. It lives in a hole, usually on the sunny side of a hill where it is well drained of water. It sleeps through the winter, coming out again when the sun shines warmly. The young of vipers are born alive.

The snakes which crush their victims are larger than vipers. They can eat amazingly large meals. This is made possible, in spite of their comparatively small heads, by the structure of their jaws. The lower jaw consists of halves which are joined together by a powerful muscle. As the snake starts on its meal, first one half moves forward, then the other. In this way the snake can devour animals as big as itself. The skin of the snake is flexible and stretches to the size of the meal. The young of these snakes are born as eggs.

3. *Lizards* are found in every part of the world except the extreme cold regions. They are cold-blooded creatures, and near relatives of the snake. There are many different kinds of lizards. Some are a few inches long, others measure several feet. Some live in trees, others on the ground; some live beneath the ground and others live in water. Some are vegetarians, others eat anything they can kill—worms, insects, mice, frogs and fish. Lizards are found in many different colours. It is the green lizard that is commonly kept as a pet in England. The sand-lizard is another found in the British Isles. It lives in dry places, on sand-banks, heaths or in hedgerows.

Lizards have several curious habits. When one is being pursued, it often breaks off its tail, leaving it wriggling on the ground while the lizard itself runs on to escape. Another tail grows in the place of the old one, and sometimes two or three grow together. Some lizards like to run on their hind legs, with their tails held up behind to balance them. They do this for a few yards and then sit down to rest.

The young of lizards are born either alive or as eggs.

4. The *alligator* is related to the crocodile, to whom it bears a close resemblance. It is to be distinguished from the crocodile by its broad head and blunt snout, and by its lower teeth, which fit into the upper jaw. It has a long tail, which enables it to swim strongly, but its short legs make it slow at walking. Alligators grow from 15 to 20 ft. long, and their bodies are covered with horny scales.

They are found in rivers in America, and a species is to be found in China. They live on fish, smaller reptiles and small four-footed animals. During the winter they bury themselves under the mud of the river, waking up when summer begins.

Alligators' eggs resemble hens' eggs, but thirty may be laid at a time. The mother alligator makes a curious nest. She spreads some mud and grasses on the river bank and lays some eggs upon them. Then she takes more mud and grasses and spreads them on top of the eggs. On these she lays more eggs. This goes on until she has laid all her eggs, when she sits by guarding them while the sun and decaying grasses hatch them. When the baby alligators are hatched their mother leads them down to the river and looks after them until they are able to swim. While they are young they bark like puppies, and when they are older the male alligators roar deeply.

5. *Crocodiles* are found in Central and South America, India and Africa. They grow to a large size, sometimes reaching 20 ft. They are usually found near rivers, lakes and marshes, spending most of their time in the hot sun lying on mud flats or partly under water. Their skin is protected by horny, overlapping plates; their mouth is furnished with a large number of teeth. Crocodiles catch animals that come down to drink, drag them under the water to drown them and then tear the flesh from the body.

The mother crocodile lays eggs about the size of those of a goose. She places them in a sand-hole or among a pile of grass and reeds; then she stays near the nest until the sun hatches the eggs. When the young are

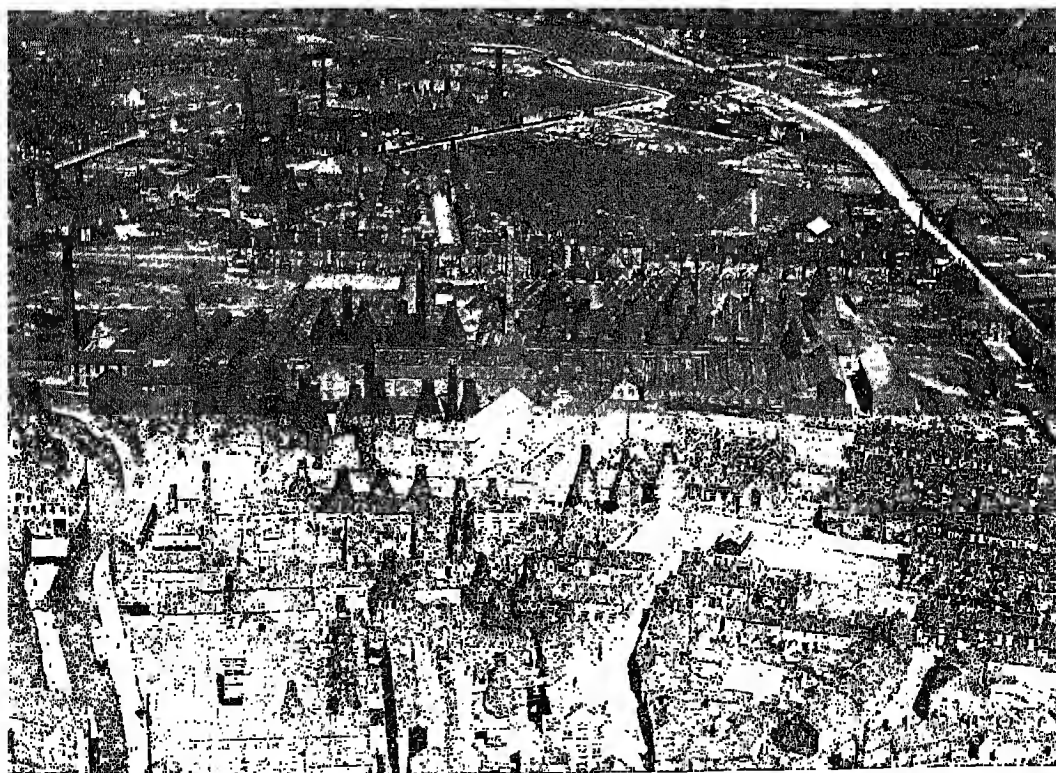
ready to come out of their shells they make a curious coughing noise. The mother then scratches away the covering of the nest and takes them to the water, where they are able at once to look after themselves and get their own food.

#### EXTRACT 4—A VISIT TO THE POTTERIES

##### INTRODUCTION

In his book, *English Journey*, J. B. Priestley tells about a tour of England which he made. The following extract describes his visit to the famous pottery of Wedgwoods at Stoke-on-Trent, and tells of a layman's impressions of what he saw.

Before reading the extract the children should be encouraged to discuss the fact that although most of the old handicrafts are disappearing because the work is now done by machines, the potter's work is still largely done by hand, as it has been done for centuries. The potter's craft is a very ancient one, the "potter's wheel" being mentioned in the Bible. The children should know that the potter uses his thumb to shape the clay, which spins round very rapidly on the wheel, and that an expert potter can produce beautiful shapes in a very short time. Before reading the extract the children should see upon the blackboard the questions which follow in the first exercise, so that their reading shall be guided and purposeful.



[Photo : Aerofilms, Ltd]

##### THE POTTERIES

A view of Hanley taken from an aeroplane

## READING

The first place I went over was not one of the ordinary "pot-banks" but belonged to a firm engaged in one of the new specialized branches of the industry, chiefly in making what is known as "electrical porcelain," insulators and insulating fittings. The range of these things was enormous, from tiny switches and the like, no bigger than a waistcoat button, to giant insulators, some of them bigger than a man, for the grid. All these articles have to be made with extreme care, for as parts of elaborate fittings they have to have exact measurements, perhaps to the hundredth of an inch, and they must retain, under great stress, all their insulating properties. A bad job could easily cost an electrician his life. It is no joke doing delicate and intricate engineering with baked clay, which is what this business amounts to. For most of the people engaged in it, excluding the technical men in charge, the actual work here is not so interesting as that in the factories I explored later, where the domestic and more decorative earthenware and porcelain are manufactured. Nevertheless, the first thing to report is that all the people I saw at work here, from the experts down to the scores of girls busy with the small moulds, seemed to be enjoying themselves. It was as cheerful a factory as I have ever seen. I saw no sullen robots about. They all looked both brisk and contented. One reason for this, I firmly believe, is that clay—of which, after all, we ourselves are said to be largely composed—is cheerful companionable stuff. As they will soon tell you here, it has life in it; not so much life as wood has, perhaps, but a great deal more than most substances have. The earlier processes of this work were the same as those elsewhere, so I will leave them until later. But the method of firing was different here, for instead of being baked in the great bottle-shaped kilns, which you see peeping over the chimney-pots everywhere, these things, when ready for the fire, were stacked on a small and very slow train that crawled almost

imperceptibly into a long oven. In the middle section of this oven there is a terrifically high temperature. You can take a quick peep at the furnace through small holes here and there; and what you can see in there would inspire the sermons of many Christian divines. The insulators all come out at the other end, a few hours afterwards, done to a turn.

I was fascinated by the method of testing them. There is a special room for this, and inside this room is a small glass-sided chamber where the insulators to be tested are linked together in an electrical series. The door is fastened and then the young man in charge, thoroughly enjoying himself, begins turning on switches and pulling down handles. When we were there, he put 75,000 volts through the series, and I stared through the window at those unfortunate insulators, wondering all the time if the whole weird business would suddenly jump out of control. Inside, there was a ferocious cracking, and violet lightning played all round the insulators. Apparently if there is a flaw in one of them, the thin chain hanging below is broken. (At least I believe so, but I must confess I am very vague about these technicalities. It is no use my saying I am like a child where electricity is concerned, because nowadays children seem to be born with the faculty for comprehending high tension and low tension and voltages and amperes and watts. I will say then that I know as much about electricity as the average Asiatic peasant. I do not try to be dense about it, but there is a something inside me that refuses to learn, understand, remember.) Needless to say, the insulators are given a very severe testing, being put to a stress well beyond that of their final work. While I was still recovering from the crackings and violet lightnings, the chief electrical engineer of the firm caught me. There was a gleam in his eye. This, it seemed, was mere baby play. Would I like to see their new big transformer at work? I did not know what a transformer was, but I have a vulgar or perhaps a childish mind, and as the thing

was both new and big, and he spoke of it with such obvious respect, I said that there was nothing I should like better. So we went across to the power-house or whatever the place is called. It is in there, I think, that they test the giants; and one day, if they are not careful, they will shrivel up the whole Potteries.

This power-house, as I shall now persist in calling it, was a very austere place, with very little inside it, but what there was inside it made you feel uneasy. It would have served excellently as a set for a film about the future. Actually, I suppose it represented the immediate present better than most places, and it shows how fast things are moving, how hopeless it is our trying to catch up with them, when we feel that something that is essentially of the present looks like a glimpse of the future. This electrical engineer and his two brisk and cheerful young assistants we found in the power-house were men of the present in a sense in which I, for example, am not a man of the present but only a man trying to catch up. They had that look, that happy absorption in their work, that passion for explaining and demonstrating, all of which we find in these men essentially of the present, in electrical engineers, motor-car designers, aviators, wireless technicians, and the like. This is their age and they are completely at home in it, unlike the rest of us, who are desperately trying to make ourselves at home in it. This queer building was their proper setting. Its very austerity, I suspect, was typical of the new world. We stood on a small balcony. At the other end was some very strange apparatus, in which the most noticeable and exciting objects were two big copper globes. They suggested magic, not the old messy alchemists' wizardry, all happening in a stuffy crowded little place, but magic brought up-to-date, clean and bare and glittering. There, it appeared, was the big new transformer, capable of raising the power, within a few minutes, to half a million volts. It would perform for my benefit. Huge blue

blinds were pulled down and the lights were turned out. They shouted "O.K." at one another. On the little balcony, now hanging over immense gloom, it was not altogether O.K. What were 500,000 volts? And could they be turned on and off, like so much bath water? What if the big copper globes decided to do something they had never done before? It was all right for these other fellows, they were servants or masters or at least colleagues of the power in there; but I was a stranger and ignorant; suppose it took a dislike to me? There was a noise. It was the god stirring. They had roused him. The violet lightning flashed again, but now not only was there more of it but the lightning was a deeper violet and further removed from the colouring of this world. There was a gathering fury behind it now. I have never heard a noise that carried with it such a suggestion of enormous power. It was not loud, but somehow it bored into your ears. You felt that you could have split town-halls with it. There seemed a possibility that this building was being split and that the unearthly violet light was glaring through the cracks. I had been warned that when the voltage reached the necessary figure, the current would jump the gap between the two moveable copper globes. Now it jumped, half a million volts. Blue lightning. All over. The god retreated, muttering; and we blinked at one another in honest daylight again. There was talk of lunch. While the others were being technical about the transformer, I told myself that though these fellows, here and all over the world, probably knew what they were about, this trick of stirring up the violet-hot god, making him give a performance, and then hurrying him out again, was very sinister. They would do it once too often. Some morning there would be one gigantic blue flash and the whole industrial Midlands would look like a smoking dustbin—or even more like a smoking dustbin than they do now. There is in front of us—we are definitely in for—an electrified world. It will be filled with cheerful young men in

overalls, looking all alike and smoking the same kind of cigarette; and they will play about with millions and millions of volts. Until one of them, having just had a quarrel with his girl and being a trifle absent-minded, will pull the wrong lever. Astronomers out Sirius way—beings perhaps shaped like gigantic crabs—will note a disturbance in the Solar System. I hurried with the others to the firm's dining-room: I thought, let us lunch while we can.

J. B. PRIESTLEY. *English Journey*.

### ORAL AND WRITTEN WORK

1. *Note*.—The following questions should be written upon the blackboard before the children read the extract, and they should know that written answers would be required for selected questions, and oral answers for the others, but this section should not be taken before much of the oral work which follows it.

#### Questions.

1. Why is all the apparatus made with very great care?
2. Complete this sentence, "The first thing I have to report is——"
3. Describe the method of firing the porcelain insulators.
4. Tell how these are tested.
5. What does Mr. Priestley say about transformers?
6. Tell some things which occurred in the "power-house" which suggested magic.
7. Find some incidents or remarks which show that Mr. Priestley was interested in and surprised at the things he saw in the pottery.

*Note*.—During the study of the extract the children should discover and discuss the meanings of the following words and phrase: insulate; insulator; technical; porcelain; engineer; power-house; austere; designer; colleagues; astronomer; almost imperceptibly.

II. Discuss with the children the fact that the author produces a sympathetic feeling

in many of his readers with the sentence, "I will say then that I know as much about electricity as the average Asiatic peasant." Let the children discuss the sentence. They should appreciate the fact that in spite of a self-confessed ignorance of electricity, the author can give a lively and vivid account of the working of electrical machinery. Let the children discuss why this is so, mentioning such conversational comments as the following:

It is no joke doing delicate and intricate engineering with baked clay. I saw no sullen robots about. The insulators all come out at the other end, done to a turn. I must confess I am very vague about these technicalities. One day, if they are not careful, they will shrivel up the whole Potteries. The noise was not loud, but somehow it bored into your ears. You felt you could have split town-halls with it. I thought, let us have lunch while we can.

*Note*.—The following study of the above sentences gives an indication of one method of ensuring that the children shall understand the meaning and the spirit of the extract. It is suggested that the method be adopted with all phrases which can offer scope for this type of study. The above sentences should be written upon the blackboard.

#### Questions.

1. What is the meaning of *it is no joke*?
2. Say in your own words the meaning of the first sentence.
3. What words mean the opposite of *delicate* and *intricate*?
4. Say sentences containing these two words.
5. What is a *sullen robot* as applied to persons?
6. In what parts of a physical training lesson might you consider yourself a robot, and why?
7. Which of the words in brackets would complete the following sentence? We might describe someone as a robot if he worked (carefully, happily, automatically, noisily).



8. What is the meaning of *done to a turn*? Why does the author apply it to the insulators?

9. Explain the meaning of *vague*. Explain why *vague* does not mean the same as *dull*.

10. What is the difference in meaning between *shrivel up* and *blow up*?

11. Do you think the Potteries might be shrivelled up by the machinery in Wedgwood's power-house? Why does the author suggest it?

12. Why does the author mention town-halls, instead of, for example, cinemas, houses, shops?

13. Notice how the sentence gives in a simple interesting way the author's impression of the power of the sound he heard.

14. Say a sentence which would explain as clearly as possible something you might feel able to do when you are in excellent health.

15. Why does the last sentence cause the reader to smile?

16. What is the meaning of *exaggerate*? Find some exaggerations in the extract, and say why the author uses them.

*Note.*—The children might complete the study by writing a lively and interesting account of some visit they have made, or might have made, to a works or factory, a newspaper printing works, a dockyard, or a similar place, the description of which offers scope for variety of material and style.

## EXTRACT 5—ICEBERGS

### INTRODUCTION

Before the children read this extract they should be encouraged to find, on the map, the places mentioned, and the set of questions which follows the extract should also be written upon the blackboard. The map work will help to centralise the impressions, and the questions will give to the children an aim and a clear purpose in their reading, so that it will not become casual and superficial.

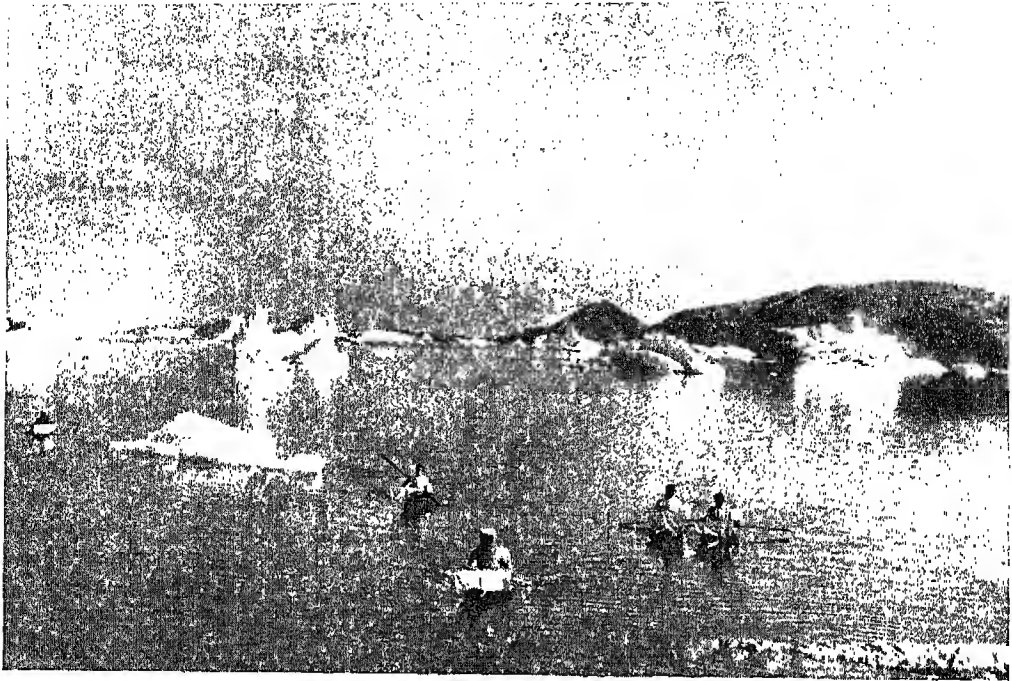
Pictures of icebergs should be available,

if possible, and before the answering of the written questions oral discussion on the lines suggested in the exercises should be encouraged, to give an inter-play of ideas and to consolidate the knowledge obtained from the reading.

### READING

When sailing across the North Atlantic between ports in Europe and in the United States, or when traversing the South Pacific to round the southern promontory of the American or African continent, vessels occasionally encounter floating masses of solid ice, termed icebergs. These are of all sizes up to huge mountain-like islands rising several hundred feet out of the water. Ice being lighter than water, an iceberg projects above the sea-level, yet has about eight times more of its bulk under water than above. Hence, when the mean height of one of these floating masses is 300 feet above the surface of the sea, its bottom must be some 2,400 feet below. The bergs vary infinitely in shape as well as in size. Sometimes, as in the Antarctic Ocean, they take the form of vast square blocks with vertical walls; sometimes they bristle into peaks and pinnacles, with deep cliffs and gullies between. At a distance they look like snow-covered islands. Seen closer, they gleam with all the intensity of colour—white, green, and blue—so characteristic of the ice of glaciers upon the land. For the most part, nothing but ice in different forms is seen upon their surface, although now and then a block of stone or some dark carthy rubbish may be noticed. As they drift onwards into warmer latitudes they melt away both under water and above. Cascades of water tumble down their thawing slopes and fall into the waves below. It often happens that, as melting advances under water, the centre of gravity of an iceberg is altered, so that the mass shifts its position, or, becoming top-heavy, turns completely over.

Such are the drifting icebergs which in summer enter the navigation track across



[Reproduced by courtesy of the British Arctic Air Route Expedition]

#### ICEBERGS

The picture shows Eskimos returning from hunting. The Eskimo canoe or "kayak" is extremely shallow and very easily upset, but once mastered is the most efficient vessel in which to hunt seals among the drifting ice floes. The hunter conceals himself behind the white cotton screen in order to approach the seal without attracting attention.

the Atlantic, between Newfoundland and Britain. They form a serious source of danger to vessels, for they may be encountered at any hour of the voyage. Many a ship has struck against one in the dark and gone to the bottom. They chill the air around them, and thus often give rise to dense fogs. A sudden fall of temperature is regarded by sailors as an indication of their approach to an iceberg, and a warning to be on the outlook.

But icebergs are not formed in the open sea, where they float until they are entirely melted. To reach their birthplace we must travel to the cold regions which surround each pole. In North Greenland, for example, the country is covered with ice, which, creeping slowly down the slopes, gathers in the valleys into wide and deep masses

that not only come down to the sea-level but actually push their way out to sea in vast walls of ice, rising 300 or 400 feet above the water and stretching sometimes for 60 miles along the coast. From time to time portions of such great tongues of ice break off and float out into the open sea. These are icebergs. They consist, therefore, not of frozen sea-water, but of true land-ice. Each berg, which may be met with floating and melting far away in mid-ocean, had its origin among the snows of the Polar lands.

Since so large a portion is under water, we may expect to find that floating icebergs are comparatively little influenced by winds and waves, for these touch only their upper parts. The larger bergs move with the ocean currents or drifts in which so much of their

substance is immersed. Hence they may sometimes be seen moving steadily and even rapidly along, right in the face of a strong gale.

So long as the icebergs sail over deep water, they move freely about as the currents or winds may drive them. But when they get into water shallow enough to allow their bottoms to grate along the sea-floor, they tear up the mud or sand there, until they are at last stranded. The coast of Labrador is often fringed with such grounded bergs, some so small as to be driven to the beach, others so large as to run aground while still a good way from the shore. Chill fogs consequently hang over that desolate region all through the summer.

SIR ARCHIBALD GEIKIE. *Icebergs.*

## ORAL AND WRITTEN WORK

**I. Note.**—Before the children study the extract they should be given an opportunity to glance through the following questions, with the knowledge that short written answers will be required for selected questions, and oral answers will be required for the others. Do not say, before the children study the material, which questions will require written answers. The questions should be written upon the blackboard.

### Questions.

1. In which part of the world's oceans are icebergs found?
2. Tell about the proportion of ice above and below water.
3. What is the approximate total height of an iceberg which rises 200 feet above sea level?
4. Describe some of the shapes taken by icebergs.
5. What colours other than white are visible?
6. Is anything else besides ice ever seen on an iceberg?
7. Why do they melt?
8. Describe exactly what happens when an iceberg melts.

9. Tell two ways in which icebergs are dangerous to ships.

10. Say how an iceberg is formed.

11. Describe a glacier.

12. Why can icebergs travel against the wind?

13. What happens to an iceberg in shallow water?

14. Give reasons for the chill fogs of Labrador.

*Note.*—It will be seen that the above questions give opportunities for answers which will summarise all the information in the extract and also give the children a chance to express the knowledge they have accumulated.

## II. Oral exercises.

1. Find all the words which give you ideas about the size of icebergs.

2. Which words give word pictures of an iceberg's shape?

3. Explain the meaning of the following words and phrases:

traversing; promontory; vary infinitely; pinnacles; intensity; characteristic; cascades; centre of gravity; navigation track; origin; immersed; desolate.

**III. Note.**—The following written exercises enable the teacher to discover whether the children are fully familiar with the meaning of the above words, and also give the children practice in the use of the words. Without such exercises, the children are apt to forget the meanings of words, and this written work gives the necessary chance for the children to make use of them. For these reasons such exercises should be taken frequently in all types of English lessons. The words given in oral exercise number 3 above should be written upon the blackboard.

### Written exercises.

1. Write sentences, each containing one of the above words. Make your sentences long and interesting.

*Note.*—The children should make efforts to write such sentences as the following:—  
“Although they were passing through a

desolate, rocky valley, the travellers were quite happy, laughing and talking together," rather than such insipid sentences as the following:—"I saw a desolate plain."

2. From the list upon the blackboard, insert words which will complete accurately the following sentences:

(a) From the deck of the liner I saw a rugged — jutting out into the sea.

(b) The towers and — of the distant buildings shone in the sunlight.

(c) Where the river became a waterfall, — of water fell into the pools below.

(d) As the hunters were — the plain, they heard the roar of a lion.

(e) It is not always easy to discover the — of certain words.

(f) The light was of such — that I turned away my head.

(g) During the experiment a piece of steel was — in water.

*Note.*—To complete the study of the extract, the children should write paragraphs in answer to each of the following:

#### *Questions.*

1. Imagine you were a passenger on a liner approaching an iceberg. Describe what you would see.

2. Write a short life story of an iceberg.

3. Write a short conversation between a passenger and a sailor aboard a ship approaching several icebergs of various sizes and shapes.

### EXTRACT 6—BY AIR TO JEHOI

#### INTRODUCTION

Peter Fleming is a young writer, becoming well-known because of the freshness of his topics and the clarity and accuracy of his verbal descriptions. The following extract is from *One's Company*, an account of the author's journeyings in the Far East. Jehoi is a province of China, recently incorporated in Manchukuo, and it is desirable that the children should know the position of the province and its capital city, from the map, on which should also be found the places mentioned.

Before the extract is studied, the children should be given the opportunity of seeing the list of questions which appears first in the exercises, and there should be some discussion about modern air travel, the comfort and regularity of the services, and the ever-increasing scope and mileage of the world's air routes. A short discussion on the present relationships between China and Japan would help the children to understand the position of the nationals of each race in regard to the incidents recorded in the extract.

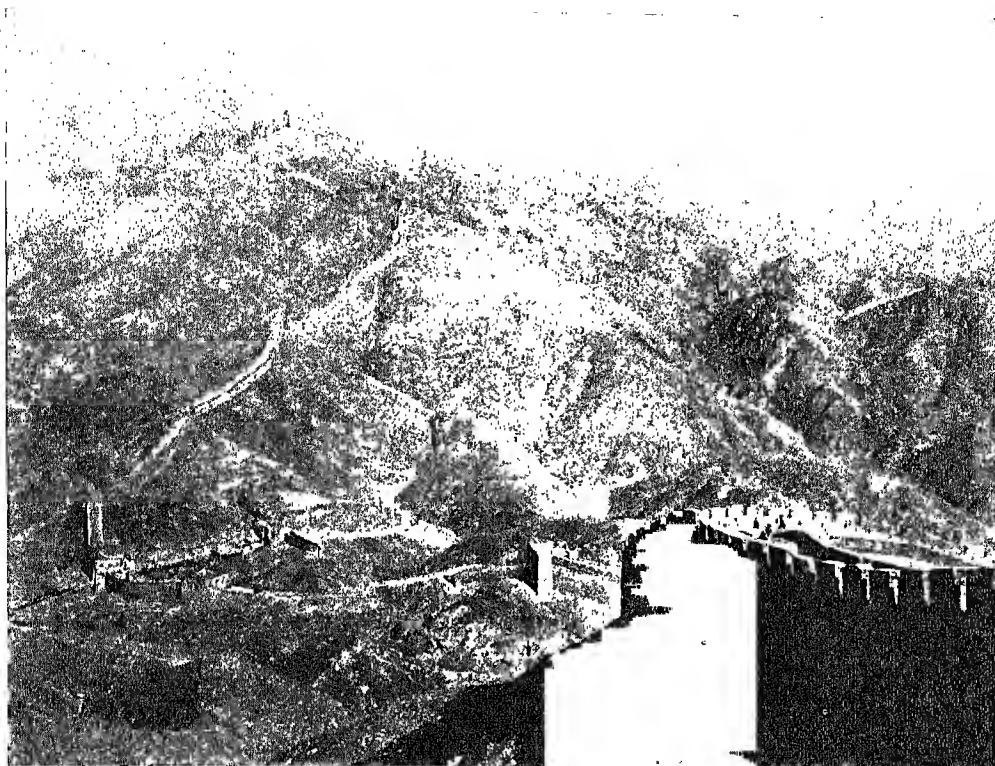
#### READING

At dawn we were awakened. An extra plane had been put on the Jehoi service; there would be room for us in it. We breakfasted lightly off seaweed and hurried out to the airfield.

Here there was a slight hitch. My luggage was over-weight. It consisted of a light suitcase, a dispatch case, and a typewriter.

My experience as a traveller has been of a kind to give me a curiously keen nose for delay. I find that I can very often foresee, if not the nature of a setback, at any rate its result; this, in nine cases out of ten, is a period of enforced idleness under aggravating conditions. I felt in my bones that something of the kind was in store for us in Jehoi. So I stuck to my papers and the typewriter and left the suitcase. It is better to have nothing to wear than nothing to do.

We roared up into the hot blue sky and flew west into the mountains. There was no longer below us a curious pattern stamped by men upon the earth. Sprawling, rearing, falling away, the hills ruled turbulently. There seemed no end to them, no boundary to their kingdom. Wave upon wave of reinforcements marched up over the horizon to meet us. Our shadow which had glided so serenely with us on the plains, now had to scramble wildly, racing up screes to meet us as we skirted a cliff face, then plunging down the shoulder of a mountain to switch-back, diminished, across the gullies at the bottom of a valley. The plane, which before



[Canadian Pacific Photograph.]

## THE GREAT WALL OF CHINA, NEAR PEIPING

The Great Wall separates China proper from outlying provinces.

had lorded it unchallenged in the void, now seemed a puny, vulgar intruder, a little quivering minnow among immobile Tritons.

We flew mostly at 3,000 feet. But when we crossed a range the pilot was tempted by the passes as a diver is tempted by a penny, at the bottom of the bath. They were a challenge to his skill, and we would swoop roaring through the steep defiles while herds of small black cattle went streaming fanwise down the nearer slopes, stricken with panic. Once a little fighting plane over-hauled us; she seemed unaccountably suspended in mid-air, for the noise of her engines was drowned by ours. Once we passed a convoy of military lorries, crawling like beetles out to Jehol along the bottom of a valley, where ran the dirt road

which—unless clogged by the rains or cut by the bandits—links Jehol to railhead at Peipiao. We landed once, at Chaoyang, to deliver mails. The ground was ominously soft. If any more rain fell, the airfield at Jehol would be out of commission and I should be exiled indefinitely.

We flew on through the sharp fantastic mountains, ancient, ribbed and horny, like folded dragon's wings. At last, ahead of us, we saw a cliff crowned with an unnatural club-shaped rock, far bigger at the top than at the base. The finger of the altimeter began to fall. We dipped steeply through a pass and discovered the City of Jehol.

It lay beside a river, a teeming undecipherable pattern in grey. Temples stood outpost to it in the encircling foothills, and round

each temple ran a sinuous embattled wall, climbing the steep slopes gracefully. They looked like great coloured citadels. They had rose-red walls, and the blue and green and yellow tiles of their roofs flashed in the sunlight. Their courtyards were crowded with the dark meditative heads of trees. We circled over them, leaning sharply at an angle, and the valley, thus set spinning beneath us, seemed like a place of magic in a book.

We landed in the river bed, under a black cliff. The silver plane, toy-like and anomalous, glittered with a certain effrontery in the sudden silence. We stood on the caked mud, stretching our limbs. The two Japanese officers who had flown with us were being greeted by a group of their colleagues; all clicked and bowed and smiled, impervious to magic. Everyone began to walk—slowly, on account of the heat—up the river bed towards the city, which had rather unfairly receded to a surprising distance.

It was very hot. Mr. H. seemed in low spirits. "Very amusing," was his only comment on the temples. In this strange valley under the blazing sun he trod suspiciously. He was on the defensive.

The river (which is called Lwan) was in flood and had swept away the bridge. It was nevertheless quite shallow, and while we waited for a ferry we watched naked Chinese fording it with bundles on their heads, some dragging donkeys behind them, and all behaving with that disproportionate animation—those bursts of ephemeral rage, those murderous gestures, and those sudden fits of laughter—which make the Chinese scene at once so absorbing and so tiring to behold. At last a cumbrous hulk was poled across to fetch us. The Japanese, their Wellington boots projecting comically, their swords held carefully out of the water, were carried out to it on the backs of coolies. I had no hat, and when I came on board an octogenarian Chinese unfurled with infinite courtesy his umbrella and held it over my head against the sun. We were poled back slowly athwart the current. From the huddled houses on the bank a powerful

smell drifted out across the tumbling yellow waters. The peacock temples could not be seen from here.

In the capital of Jehol (which, strictly speaking, ought to be called Cheng-teh) Mr. H. and I had planned to stay for one day. We were marooned there for three.

Thrice we prepared for departure (an almost purely psychological process in my case, since I had no luggage). Thrice we were turned back. Either there were wounded, who had prior claims to the accommodation in the plane; or else no plane could land, because the rains had made the ground too soft; or else it landed but could not take off again for the same reason. In *Jehol Romance*, though overpoweringly present, brings up no 9.15.

But delay was easily bearable in Jehol. The place had the double interest of the topical and the historical; it was like staying in Windsor in 1919, supposing that the Germans had won the War.

It was a garrison town. Divisional Headquarters were in the palace of the late Governor, which had once been the hunting box of Emperors from Peking. The late Governor's name was Tang Yu Lin. He was a man—to judge by his record—of exquisite iniquity; though I have little doubt that if you or I had met him we should have found him charming. A former bandit, he oppressed his people vilely. When the Japanese threatened his province, he announced to the world his unquenchable determination to resist them to the last man and the last round. For perhaps a week the telegrams of the news agencies portrayed him in the sympathetic posture of a patriot fighting for his home against odds; he looked, at a distance like the King Albert of the Far East.

But he never fought. His armies melted from their impregnable positions in the north-eastern passes; the confidence of his men in their commander may be gauged by the fact that they did not even go through the formality of digging themselves in. Tang Yu Lin, poorly attended, rode out of Jehol in flight a few hours before the

triumphal entry of the Japanese; the townspeople welcomed the invaders unreservedly. A few months later Tang Yu Lin was in Japanese pay. I should say that that man might have acquired, and did in fact lose, more sympathy and prestige for China than any other living Chinese.

His palace stood on the outskirts of the city, in a magnificent park. A wall ran round it, enclosing—with that careless, thorough ostentation which is typical of China—several fairly considerable hills. Hawks and pigeons and magpies flitted or circled round the splendid trees, shrewd though unconscious observers of history in the making. A herd of spotted deer, incuriously aloof, nibbled sweet grass on which was stamped the faint oval of a race-track where Tang Yu Lin's wives, eight in number, had been capriciously obliged to take equestrian exercise every morning. (They were also required to learn to read.) A long low building in a corner of the wall now housed a Japanese sanitary squad; formerly it had been the place where Tang Yu Lin manufactured morphine, for sale to his army and his subjects. Japanese soldiers, their short legs dangling from the formal lovely bridges, fished unfruitfully in the lily ponds.

One day manœuvres were staged for my benefit in the park. The unit engaged corresponded to a half company in the British Army. Their objective was a pagoda on the top of a steep knoll; it contained a hypothetical machine-gun and would in practice have been impregnable. The attack was launched from under cover, and from a distance of about half a mile. Between their jumping-off point and the pagoda the ground was broken by four sharp banks, two of them separated by a shallow canal. Dominating though the position of the machine-gun was, the attackers had plenty of dead ground of which to take advantage.

They did not, however, take advantage of it. Instead of leaving their Lewis Gun sections in position on the nearest bank, to cover the advance of the riflemen, they launched the attack pell-mell. Attempts to

correlate fire and movement were unscientific to a degree. But their dash was terrifyingly impressive. The men, though acting under perfect discipline, uttered blood-curdling yells as they advanced. The canal, waist-deep, was forded as though it had been the final obstacle in a cross-country race. And the ultimate assault on the pagoda was carried out with a deadly seriousness which was as far removed as possible from the spirit of strenuous burlesque which distinguishes the climax of mock warfare in this country. Where the British private, coming at last to close quarters, goes all out to make his opponent laugh, the Japanese does his best to freeze the other's blood.

It was a most instructive demonstration.

PETER FLEMING. *One's Company*.

## ORAL AND WRITTEN WORK

**I. Note.**—The following questions should be written upon the blackboard before the children study the extract, and they should be told that written answers would be required for certain questions, and oral answers for the others. The selection of questions for which written answers would be required depends upon the intensity of the study.

### Questions.

1. Account for the delay at the start of the flight.
2. Describe the hills and the aeroplane's shadow as seen from the air.
3. Tell how the author uses the simile of a penny in a bath.
4. Describe the appearance of the fighting plane and the lorries.
5. Tell about the appearance of the city of Jehol as it was first seen from the air.
6. How did they cross the river? Why was this method necessary?
7. How did the Chinese people behave?
8. Tell why the passengers were delayed for three days.
9. Tell something about Tang Yu Lin and his palace.
10. Describe the manœuvres of the Japanese soldiers.

*Note.*—The following exercises should be regarded as suggestive, as they do not cover all the possibilities of literature study based upon the extract. The discussions should be developed before the above questions are answered.

*Exercise 1.*—Say how you know that this story is in autobiographical form.

*Exercise 2.*—This extract is more than a description of travel. It is a lesson in how to travel. Note how the author keeps his eyes and ears open, how interested he is in the things happening around him, and how bright and lively are his descriptions. The extract shows the same freshness and interest as does the extract on *A Visit to the Potteries* by J. B. Priestley. Discuss these facts.

*Exercise 3.*—Find all the differences between the appearance of an aeroplane over a plain and over mountains.

*Exercise 4.*—Discuss the meanings of the following words and phrases:

enforced idleness; aggravating conditions; turbulent; unaccountably suspended in mid-air; exiled indefinitely; sinuous embattled wall; gestures; ephemeral rage; unquenchable determination; prestige; aloof; strenuous burlesque; instructive demonstration.

*Note.*—The following suggestions for discussion are based upon certain paragraphs, which the children should read beforehand.

*Exercise 5.*—Read the paragraph telling about the aeroplane among the hills. Say why it appeared to be a *puny, vulgar intruder*. Explain why the hills appeared as *wave upon wave of reinforcements*. Explain in your own words how the cattle went *streaming fanwise*. What is the meaning of *ominously soft*? In what way does the meaning differ from *dangerously soft*?

*Exercise 6.*—Read the paragraph describing Jehol from the air. Say aloud the names of all the colours which are mentioned. Which of those colours would you apply to an English town? Why? Which phrase tells you that Jehol was surrounded by

small hills? What seemed to be the chief feature of the town? Describe the temples. Explain the meaning of the valley spinning below us.

*Exercise 7.*—Read the paragraph describing the Chinese people. Prove that they were excitable. Explain why such a scene is *at once so absorbing and so stirring to behold*.

*Exercise 8.*—Explain why Mr. Fleming found that delay in Jehol was *easily bearable*. Under what circumstances might you find a delay at a railway station to be unbearable?

*Exercise 9.*—Prove that Tang Yu Lin was a failure as a Governor of Jehol.

*Exercise 10.*—Can you describe a *triumphal entry* of an army into a town? Say what the soldiers would do, and what the citizens would do.

*Exercise 11.*—Tell some differences between British and Japanese soldiers when engaged in *manœuvres*.

*Exercise 12.*—Why was this battle practice a most instructive demonstration?

**II. Note.**—As general composition based upon the extract, the children might be asked to write one or two paragraphs upon either of the following topics, after some general class discussion about them.

1. Write an account of a journey by air.
2. Try to imagine the appearance of your town as seen from the air, and then describe a short flight over and round your town. Begin with the following sentence:—"I found that I had a splendid view from the window, and as our plane rose high above the trees, I looked down, and saw the town spread below me."

## EXTRACT 7—PACKING

### INTRODUCTION

This extract is from Jerome K. Jerome's well-known humorous story, *Three Men in a Boat*. Before the extract is read the children should be told that George, Harris



and J., are three young men who decide to spend a fortnight boating on the River Thames. The extract tells how they prepared for the holiday. The extract should be dealt with lightly, for the literary style is by no means polished. It is, however, a good example of the kindly humour which characterises the work of Jerome, and it is much appreciated by children as well as by adults.

### READING

We made a list of the things to be taken, and a pretty lengthy one it was, before we parted that evening. The next day, which was Friday, we got them all together, and met in the evening to pack. We got a big Gladstone for the clothes, and a couple of hampers for the victuals and the cooking utensils. We moved the table up against the window, piled everything in a heap in the middle of the floor, and sat round and looked at it.

I said I'd pack.

I rather pride myself on my packing. Packing is one of those many things that I feel I know more about than any other person living. (It surprises me myself, sometimes, how many of these subjects there are.) I impressed the fact upon George and Harris, and told them that they had better leave the whole matter entirely to me. They fell into the suggestion with a readiness that had something uncanny about it. George put on a pipe and spread himself over the easy-chair, and Harris cocked his legs on the table and lit a cigar.

This was hardly what I intended. What I had meant, of course, was, that I should boss the job, and that Harris and George should potter about under my directions, I pushing them aside every now and then with, "Oh, you—!" "Here, let me do it." "There you are—simple enough!"—really teaching them, as you might say. Their taking it in the way they did irritated me. There is nothing does irritate me more than seeing other people sitting about doing nothing when I'm working.

I lived with a man once who used to make me mad that way. He would loll on the sofa and watch me doing things by the hour together, following me round the room with his eyes, wherever I went. He said it did him real good to look on at me, messing about. He said it made him feel that life was not an idle dream to be gaped and yawned through, but a noble task, full of duty and stern work. He said he often wondered now how he could have gone on before he met me, never having anybody to look at while they worked.

Now, I'm not like that. I can't sit still and see another man slaving and working. I want to get up and superintend, and walk round with my hands in my pockets, and tell him what to do. It is my energetic nature. I can't help it.

However, I did not say anything, but started the packing. It seemed a longer job than I had thought it was going to be; but I got the bag finished at last, and I sat on it and strapped it.

"Ain't you going to put the boots in?" said Harris.

And I looked round, and found I had forgotten them. That's just like Harris. He couldn't have said a word until I'd got the bag shut and strapped, of course. And George laughed—one of those irritating, senseless, cluckle-headed, crack-jawed laughs of his. They do make me so wild.

I opened the bag and packed the boots in; and then, just as I was going to close it, a horrible idea occurred to me. Had I packed my tooth-brush? I don't know how it is, but I never do know whether I've packed my tooth-brush.

My tooth-brush is a thing that haunts me when I'm travelling and makes my life a misery. I dream that I haven't packed it, and wake up in a cold perspiration, and get out of bed and hunt for it. And, in the morning, I pack it before I have used it, and have to unpack again to get it, and it is always the last thing I turn out of the bag; and then I repack and forget it, and have to rush upstairs for it at the last moment and

carry it to the railway station, wrapped up in my pocket-handkerchief.

Of course I had to turn every mortal thing out now, and, of course, I could not find it. I rummaged the things up into much the same state that they must have been before the world was created, and when chaos reigned. Of course, I found George's and Harris's eighteen times over, but I couldn't find my own. I put the things back one by one, and held everything up and shook it. Then I found it inside a boot. I repacked once more.

When I had finished, George asked if the soap was in. I said I didn't care a hang whether the soap was in or whether it wasn't; and I slammed the bag to and strapped it, and found that I had packed my tobacco-pouch in it, and had to re-open it. It got shut up finally at 10.5 p.m., and then there remained the hampers to do. Harris said that we should be wanting to start in less than twelve hours' time, and thought that he and George had better do the rest; and I agreed and sat down, and they had a go.

They began in a light-hearted spirit, evidently intending to show me how to do it. I made no comment; I only waited. When George is hanged Harris will be the worst packer in this world; and I looked at the piles of plates and cups, and kettles, and bottles, and jars, and pies, and stoves, and cakes, and tomatoes, etc., and felt that the thing would soon become exciting.

It did. They started with breaking a cup. That was the first thing they did. They did that just to show you what they could do, and to get you interested.

Then Harris packed the strawberry jam on top of a tomato and squashed it, and they had to pick out the tomato with a tea-spoon.

And then it was George's turn, and he trod on the butter. I didn't say anything, but I came over and sat on the edge of the table and watched them. It irritated them more than anything I could have said. I felt that. It made them nervous and excited, and they

stepped on things, and put things behind them, and then couldn't find them when they wanted them; and they packed the pies at the bottom, and put heavy things on the top, and smashed the pies in.

They upset salt over everything, and as for the butter! I never saw two men do more with one-and-twopence worth of butter in my whole life than they did. After George had got it off his slipper, they tried to put it in the kettle. It wouldn't go in, and what was in wouldn't come out. They did scrape it out at last, and put it down on a chair, and Harris sat on it, and it stuck to him, and they went looking for it all over the room.

"I'll take my oath I put it down on that chair," said George, staring at the empty seat.

"I saw you do it myself, not a minute ago," said Harris.

Then they started round the room again looking for it; and then they met again in the centre, and stared at each other.

"Most extraordinary thing I ever heard of," said George.

"So mysterious!" said Harris.

Then George got round at the back of Harris and saw it.

"Why, here it is all the time," he exclaimed indignantly.

"Where?" cried Harris, spinning round.

"Stand still, can't you!" roared George, flying after him.

And they got it off, and packed it in the teapot.

Montmorency was in it all, of course. Montmorency's ambition in life is to get in the way. If he can squirm in anywhere where he particularly is not wanted, and be a perfect nuisance, and make people mad, and have things thrown at his head, then he feels his day has not been wasted.

To get somebody to stumble over him is his highest aim and object; and, when he has succeeded in accomplishing this, his conceit becomes quite unbearable.

He came and sat down on things, just when they were wanted to be packed; and

he laboured under the fixed belief that, whenever Harris or George reached out their hand for anything, it was his cold, damp nose that they wanted. He put his leg into the jam, and he worried the teaspoons, and he pretended that the lemons were rats, and got into the hamper and killed three of them before Harris could laud him with the frying-pan.

The packing was done at 12.50; and Harris sat on the big hamper, and said he hoped nothing would be found broken. George said that if anything was broken it *was* broken, which reflection seemed to comfort him. He also said he was ready for bed.

JEROME K. JEROME. *Three Men in a Boat*.

## ORAL AND WRITTEN WORK

**I. Note.**—The following exercises indicate one method of studying an extract chiefly for appreciation of the material rather than of the literary style. Following the oral study work there appear examples of suggested written exercises, but it must be emphasised that the writings of authors such as J. K. Jerome and W. W. Jacobs are not suitable for detailed study, which would inevitably reduce the happy interest the children find in the humorous descriptions recorded.

**Exercise 1.**—Notice that the humour of J. K. Jerome is always kindly, that is, it is free from bitterness and cruelty. Find some examples of this kindly humour in the extract.

**Exercise 2.**—Notice the differences between the literary style of this extract and that of others. Discuss the meaning of the phrase *polished style*. Notice that there is even slang in the extract, thus: *I pride myself; messing about; boss the show*. Find other examples which will show that the style is not polished.

**Exercise 3.**—The fact that the style is not dignified is immaterial in such a book of lively fun as *Three Men in a Boat*. Give reasons why this is true.

**Exercise 4.**—Show that the humour of Jerome never becomes vulgar.

**Exercise 5.**—Much humour comes from exaggeration. We are not expected to believe many of the statements the author makes. Find some examples of this humorous exaggeration, such as the following:—“*I feel I know more about packing than any other person living.*”

**Exercise 6.**—Note the reference to a *Gladstone bag*. This is an example of the naming of an article after the inventor or some well-known person who used the article frequently. Discuss the meaning and the derivation of these words:—*Wellington, mackintosh, hansom-cab, lynch, macadam-roads*. Think of other examples of this type of name.

**Exercise 7.**—Which do you consider to be the funniest paragraph? Give reasons for your answer.

**II. Note.**—The following questions are given to illustrate one method of dealing with the content of the story.

### Questions.

1. When J. told the others that he was the world's best packer, *they fell into the suggestion with a readiness that had something uncanny about it*. What does this mean? What did they do? What did J. really intend should happen?

2. J. said, “*My tooth-brush is a thing that haunts me when I'm travelling and makes my life a misery.*” Tell how and why he worried about his tooth-brush.

3. George asked if the soap was in. Why did J. reply that *he didn't care a hang whether the soap was in or whether it wasn't?*

4. Tell what George and Harris did when they started to pack.

5. What is the humour of this sentence:—*When George is hanged Harris will be the worst packer in this world.*

6. Tell what happened to the butter.

7. Who was *Montmorency*?

8. Talk about the things he did.

## USING BOOKS OF REFERENCE

**D**URING the course of his school life, a child accumulates a great number of facts largely associated with his daily work, his recreations and his environment. Many of these, which in the first place act as the foundation upon which is built his ever-growing edifice of thought and understanding, are continually being increased as the field of knowledge is gradually extended. A few years ago, such an accumulation was regarded of first-rate importance; it served the purpose of providing answers for stereotyped questions and if anything untoward cropped up, there was always the sole encyclopaedia, the teacher, as the final word.

A vast difference exists in the attitude towards and the scope of the work of to-day's child from that of the one of yesterday. To-day, the link between school and after life has been definitely forged; no limit is fixed to the field of knowledge for those who are able and willing to explore.

Accordingly, the importance of a store of facts is little by little diminishing, for, beyond those of such common usage that they are never forgotten, it is becoming increasingly difficult to discard or retain at will from the great horde that is now available. Again, the modern child does not patiently suffer while he is told this and that; he, quite rightly, wants to seek and find and with the judicious leading of the modern teacher, he will answer his own questions, he will correct his own mistakes and, by discovery, he will come to escape from the narrow confines that once bounded his little world.

The point then arises, how can he satisfy his requirements without a great number of facts at his disposal? There is one answer. Let him develop the habit of research. From the early days when he opens his first dictionary, lead him to a facile and confident

handling of reference books. In his later life a well-founded knowledge of the uses of telephone and trade directories, various time-tables and guides, almanacs such as *Whitaker's*, *Pears' Cyclopaedia*, and so forth, will help him in a score of difficulties and, in his school days, besides the purely educational value, the ability to use them will prepare him for later advantages and increased interests in the life around him.

The next problem lies in bringing these books to the child. Exercises based on printed abstracts have some value but no substitute can quite take the place of the real thing; there must be no suggestion of the contrived task if the desired object is to be achieved. Accordingly, the only way is to enlarge the school library by adding a useful reference section, or better still, to keep a reference library in a room apart where free access will create the least dislocation of other activities.

What will constitute a useful collection of works of reference? To-day, most schools are probably equipped with a set of dictionaries. These will form the foundation and, if through a presentation or a social effort there is, in addition, a complete encyclopaedia, enlargement has already begun. The next step is to secure a set of telephone, trade and street directories. Discarded ones of a previous year will do quite well and will cost nothing but the usual application. In a similar way a collection can be made of the *Post Office Guide*, *Bradshaw* and the *A B C* railway guides, the underground maps of London and all the railway, bus and tram time-tables and handbooks that are desired. Another set of little handbooks that contain a store of information and also act as a useful gazetteer are those issued by the Automobile Association. Lastly, a good atlas and a collection of newspapers, such as *The Times*, *The Daily Telegraph* and

*Morning Post*, *The Observer* and the *Sunday Times*, that contain shipping news, records of air lines, book reviews and useful articles, will complete the list. With this variety of works in hand the library is well established and it is surprising, once the interest of the children has been aroused and the habit of research developed, how eager they are to bring their contributions towards its further extension, either in the shape of other books or of ideas for procuring up-to-date editions.

It may be said that all this is very well in theory but the establishment of a reference library is one thing and the practical use of it by the children is definitely another. That many children will avoid even the little class dictionary is a fact, unfortunate but true; they will not be bothered to search for a correct meaning or spelling, so when the first excitements of new pictures and the discovery of familiar names and places in a strange book have abated, how will the obscure reference books fare? The failure with a dictionary is not due always to laziness. In nine cases out of ten it will be found that the child has no real facility with his book; he searches in a clumsy manner for his word, finds after an effort a confusion of meanings from which he hesitates to make a choice and finally, with a sense of defeat, gives up altogether. This lack of ease, together with the modern tendency for speed often with a dangerous disregard of accuracy, are the main causes of the trouble. Speed is desirable, but it is better when accompanied by correctness and it is a combination of the two that must be fostered in order to produce a happy result in the reference library.

To obtain this, three things must be borne in mind:—

1. The child must have a thorough understanding of alphabetical order.

2. He must be able to distinguish the important word in a phrase; e.g., in looking for advice upon ailments of dogs, he must know at once that it is useless to turn to *Ailments*.

3. He must be so familiar with the contents of each book that he will go automatically to a particular one dealing with the subject that he is seeking.

These three objectives can be achieved only by a certain amount of practice. It may be considered worth while for children, and especially for those in town schools with work of a commercial type as their aim, to carry out, in the final year of their school life, a regular course of exercises involving particular books. Otherwise, an odd ten minutes or so two or three times a week with a longer period as it becomes available will be found quite satisfactory. The main thing is to give regular practice and as the amount of preparation necessary is almost negligible, little difficulty should be experienced. As a guide in drawing up a series of suitable exercises, the following, as applied to a particular book in each case, may be helpful. In working them, the cultivation of speed should not be forgotten. Consequently, the time taken by the average child at first might be ascertained and then the allowance gradually lessened. It is advisable not to introduce the competitive spirit to any great degree as in such work the slow-coach by nature can be easily disheartened.

Let us now begin with the dictionary as the foundation of reference work in the senior school.

**The Dictionary.**—With this book as with the others to follow, a child should be well grounded in two of the important points enumerated above. They are in short, contents and alphabetical order. It is not advisable to leave him to worry about apparently meaningless signs and words but he should understand fully the use of the compiler's abbreviations shown at the beginning of the volume, how and why the etymology of a word is given, and exactly where to look, with the reason for the use, if necessary, for mathematical tables, classical names, foreign phrases frequently used in our own language and abbreviations for titles and commercial terms.

With regard to alphabetical order, he must be able confidently to:—

1. Make use of the key words at the head of each page, the one on the left-hand side being the first of the page and the one on the right-hand side, the last.

2. Trace words not only by their initial letter, but also, when several begin with the same initial, such as *field*, *ferry*, *forage*, *forbear*, by their second, third or fourth letters.

3. Select the required book with ease when a dictionary is compiled in a number of volumes labelled for example, *A-Cole*, *Cole-Flib*, *Flic-Lat*, *Lat-Pri*, *Pri-Stro*, *Stro-Z*.

Lastly, when the word required has been found, great confusion is often caused by the sequence of meanings given. Let the child realise that the first one is the literal meaning, the others applying to particular shades of expression and in some cases to words that have lost their original interpretation.

#### Exercises.

1. Arrange in alphabetical order:

(a) Terrier, Pekingese, Alsatian, Spaniel, Chow, Retriever.

(b) Colleen, cobalt, cogitate, coaming, commission, cockney.

(c) Disable, enemy, institute, disagree, instalment, enervate.

2. Find three well-known words that originate from:—

Latin; Greek; Anglo-Saxon; Norman-French; Dutch. (The Dutch were great sailors.)

3. Write a sentence for each of these showing its exact meaning:—active, quick, nimble, agile, busy, energetic, lively.

4. If a dictionary is bound in six volumes labelled as in the example already given, in which book will be found the following:—

Galipot, revenue, applaud, trepidation, exponent, miscellaneous?

5. What is the meaning of:—

(a) Coup d'état; bona fide; au revoir; pro tem.; sine die; chef d'oeuvre;

(b) F.R.C.S.; N.S.P.C.C.; A.A.A.; P.R.A.; S.P.C.K.; Y.W.C.A.?

6. Write down these names as they should be pronounced:—Chillon; Czech; Goethe; Marylebone; Poitiers; Weser; Leonardo da Vinci.

**Telephone Directories.**—Many schools have already taken advantage of the offer of the Postmaster General to loan telephone equipment for instructional purposes. This has been found invaluable in the practice of calling up, dialling, correct speaking and disposing of the apprehensive dread of the instrument that causes so much time wasted by using other means of communication. However, if this service is not yet available, much can be done from the books alone. It may be well to remark again that disused local directories cost nothing, but if the full advantages of projects covering the whole of England are made use of, then a complete set in five bound volumes, two of which include the whole of London, can be obtained at a cost of twelve shillings and sixpence.

An article on *A Telephone Project* is given in a later volume. We will assume that every child has been made conversant with the general working of the telephone system; consequently, he can be taken immediately to the directory and introduced to the preface. He must realise that all services and instructions dealing with the telephone are here and if he refers to the index to the preface he will know exactly where to look for such things as, instructions on how to use the instrument, the costs for various distances, how to send telegrams and letters, how to speak to a ship at sea and what to do in the case of a breakdown or a fault in the service. On turning to the list of subscribers an extended idea of alphabetical order will be noticed; where many of the same surnames occur, the order is taken from the initial letters of the Christian names and also, where business firms or clubs possess a whole phrase as a title, the child is called upon for the first

time to decide which is the important word that will come first in the directory.

*Exercises.*

1. Write down, firstly the exchange and then the number of:—

Six well-known people in your district; the local branches of the leading banks; local garages; stores; hotels, and other businesses.

This can be greatly extended in the London area to government departments; theatres; insurance companies; newspaper offices and so forth; and from the complete directory to motor works; aircraft factories; wireless factories; collieries; and to a great variety of towns and industries that may well coincide with other activities in progress in the school.

2. What exchange and numbers would you ring in the case of:—

An electric light breakdown; a leak in the gas or water system; a tree blown down across the road?

3. How would you bring to the school quickly:—

The fire brigade; the police; the local ambulance?

4. Look up the preface to find out how to call:—

6000; 7111; 0300; 1111; 6611; 0277.

5. What is the cost of:—

(a) A night call from your town or village to Land's End?

(b) A call to the S.S. *Caledonia* that is in the Atlantic Ocean 200 miles from Liverpool?

6. How would you send a telegram by telephone?

7. If you are living in London and you want to make an urgent call to a friend in Birmingham but are not sure that he will be at home, what would you do?

**The Post Office Guide.**—

This valuable book contains information dealing with every activity in which the postal service engages. To-day, it is published in three sections, each costing six-

pence, the first one being the guide, the second dealing with all the London post offices and the streets served in each area and the third containing all details of provincial post offices. Once again, the early pages are very important, facts of daily usage being found amongst the opening ones followed by a general contents with a detailed index at the extreme end. In the Portfolio will be found a chart, No. 75, that may be very helpful in forming exercises connected with this book. It comprises a map and diagram showing, together with the approximate number of days to allow for sending parcels from London to places abroad, the typical products from those regions.

*Exercises.*—

1. What is the cost of sending a letter weighing as shown, from your home town to:—

Cork (2 ozs.); Berlin (3 ozs.); San Francisco (6 ozs.); Calcutta (4 ozs.); and *H.M.S. Firefly* in the China Station (3 ozs.)?

2. Where will you look in the guide for matters dealing with:—  
savings; costs of parcels to foreign countries; telegrams by wireless; sending articles of value through the post; the poundage fees for postal orders, and how to send money to friends overseas?

3. From the chart:—

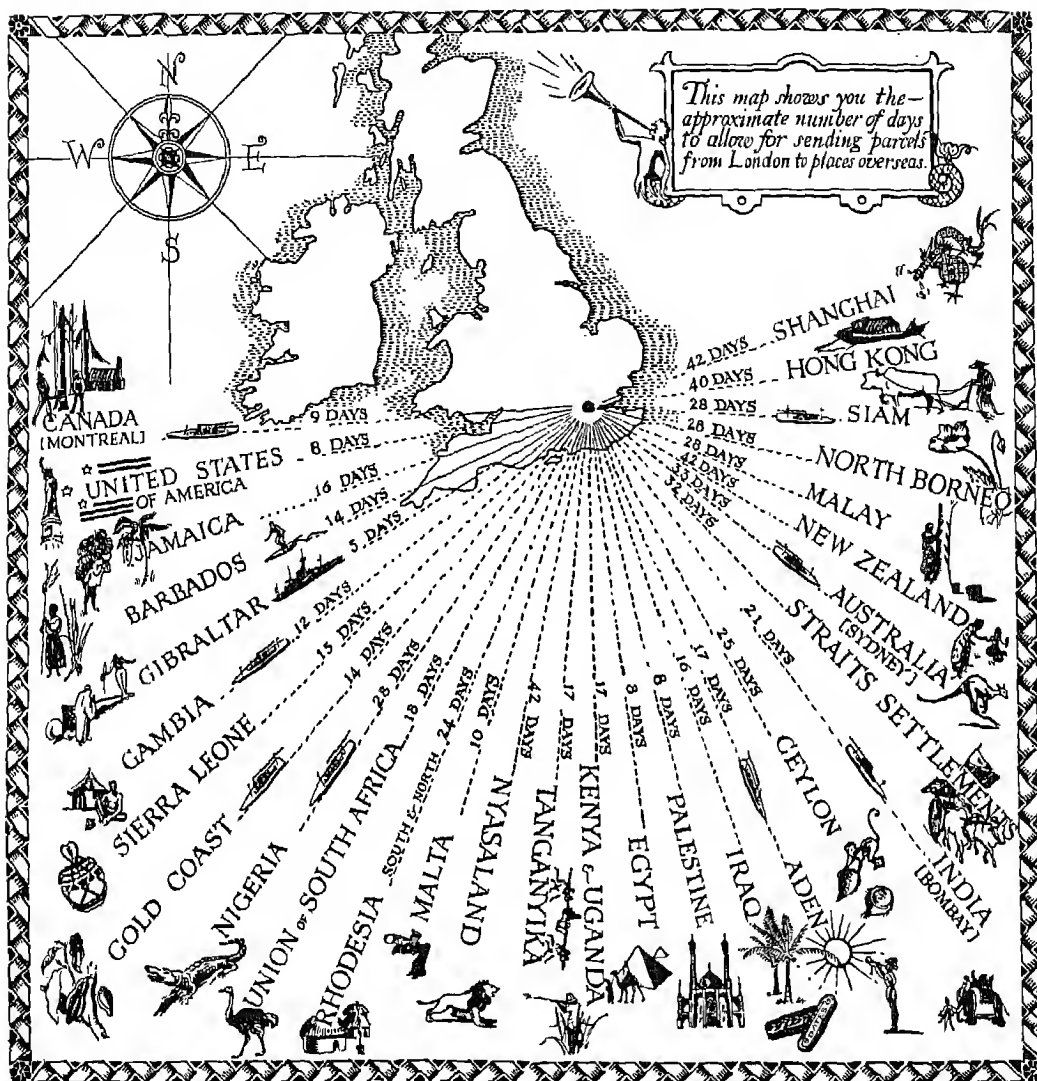
(a) If you wish to send presents to friends in foreign countries what is the latest day for receiving them in London so that they will arrive on Christmas Eve at:—

Jamaica; Cape Town; Sydney; Colombo; Montreal and Auckland?

(b) Write down a distinctive product or activity in each case connected with:—

The Straits Settlements; Nyasaland; Gold Coast; Canada; Hong-kong, Sierra Leone and Barbados?

4. Draw a diagram showing how a packet tied with string must be treated before it will be accepted by the P.O. for registration.



NUMBER OF DAYS REQUIRED FOR MAILING OVERSEAS

(Class Picture No. 75 in the Portfolio.)

5. Under what conditions may anything connected with oil be sent to certain countries?

6. What are the greatest weight and length permitted in a parcel sent from Torquay to Yarmouth?

7. If a letter has been opened by mistake, can it be sealed, re-addressed and sent to the real owner free of charge?

#### Railway Time-tables.—

The *A B C* and *Bradshaw* are the two great sources of information in this country. *Bradshaw* is of particular value if details of cross country journeys are required whereas the *A B C* specialises in main line services to and from London. As the latter is probably used to a greater extent than the former, the *A B C* will be the guide chosen



for the next series of exercises. The type of information given should of course be noted, for, besides the times of the principal trains, the terminal stations in London, fares, mileage, the position of a town on the map included with the guide, together with its population, early closing day if a shopping visit is intended and details for obtaining sleep or refreshment on the longer runs, are all matters that add to the comfort of the future traveller. *Up*, meaning to London, and *down*, from London, might also be pointed out and special attention drawn to the small letters by the sides of the figures and where to find an interpretation for them.

There is one other thing. A child will probably ask, "How can I get to a village where there is no railway station?" In this case he would obtain a special timetable from the railway company carrying out services to the nearest town. From the booklet provided he would then find details of the extra distance to travel and whether it were covered by a bus service or not. At the same time it could be mentioned that all points connected with luggage, cheap fares and so forth are also dealt with in pamphlets issued at the stations or from the head office at the terminal station in London.

*Exercises.*—

1. Look up in the guide:—

Brighton, Plymouth, Bristol, Manchester, Aberdeen, Yarmouth.

Write down the names of the termini in London to which trains run from these towns and also note where there is more than one route.

2. Of all the rail routes from Manchester, which one provides the fastest train?

3. I must be in Birmingham on Sunday by 4.0 p.m. Which train shall I catch at Euston? If I am not able to get any lunch beforehand, can I purchase it on the train?

4. On a journey from Dover to Liverpool, I leave home at 8.30 a.m. When I get to London it takes me 15 minutes to reach the main line station. What time shall I be able to arrive in Liverpool (Central Station)?

5. What is the difference in cost between the ordinary return fare from London to Plymouth and that of a tourist ticket?

6. What length of time does a week-end ticket cover?

7. I travel from Northampton to London, journey in a friend's car to Croydon and pick up the Imperial Airways Service to Paris. How much will the total single fare cost?

**Whitaker's Almanack and The Daily Mail Year Book.**—

The first of these is a very famous volume, published annually at six shillings complete or at three shillings for the abridged edition, and is well worth a little sacrifice in order to include it in the reference library, for the information given is extraordinary in its range and wealth of detail. Records of all types are included,—governmental, commercial, financial, sporting, a host of statistics, scientific phenomena and facts relating to many aspects of daily life. In learning to handle this work satisfactorily, the child engaged in research will be able to develop his sense of discrimination and though at first he may flounder awkwardly in his efforts to associate his subject with the correct heading, practice will soon give him confidence.

If the price of *Whitaker* is beyond the school finances, then the *Daily Mail Year Book*, published annually at a shilling, is a handy little book to have in its place. The subject matter is, of course, a great deal less, but amongst the contents are many useful articles on current affairs and it contains also, a convenient *Who's Who*.

*Exercises.*

1. Which country is the greatest producer of the following products:—

Linseed; artificial silk; beet sugar; cocoa; tin; gold?

2. Why is the British Museum closed for the first six week-days in May?

3. In what countries of the world does the wheat harvest fall in April?

4. If a tradesman's bill has been paid, how long should a receipt be kept?

5. What banks are known as the "Big Five?"

6. Which is bigger, Crown or Foolscap paper?

7. What is the fastest railway speed on record?

8. Whereabouts is Anne Hathaway's cottage?

9. From *Who's Who* find the names of the following:—

(a) The Governor of the Bank of England.

(b) The President of the M.C.C.

(c) Three modern authoresses, giving a work by each.

10. Name a famous church in Trafalgar Square, London.

11. When you grow up you may travel on the Continent either on business or for pleasure. Before you go you will need a passport. Where will you apply for this?

#### The Automobile Association Handbook.—

Besides the general information at the service of members, this book can be of eminent use in a geography project connected with this country. The collection of maps that will be found included, with the simple method of locating towns and the statistics of roads and towns can help greatly in preparing maps, diagrams and so forth.

#### Exercises.—

1. Where could a motorist find a fire extinguisher if he needed one?

2. Draw sketches of pin men indicating the signs used by policemen in controlling traffic.

3. What does filtration mean with regard to traffic?

4. Write down the names of the English ports where special vessels are in service for taking motor cars to France. What are the corresponding French ports of landing?

5. How much does it cost to take an Austin 12 by ferry from Gravesend (Kent) to Tilbury (Essex)?

6. If you were living at Derby, what day would you look in the *Evening Telegraph* for an A.A. report on road conditions and repairs?

7. When you walk about your own town, notice the A.A. signs on certain hotels. Look up the guide to see if they are properly entered. Write down any other particulars that you may find concerning your district.

#### Dictionaries—Biographical, Classical and of Quotations.—

As the study of English and literature is of the greatest importance both in school and in after life, no reference library can be said to be really complete in the absence of works directly affecting this subject. A choice can be made from a great number of books but here again that will have to depend upon the pocket. Good books of quotations are necessarily expensive as can be seen from the famous one of J. Bartlett, published by Messrs. Macmillan & Co., at twenty shillings, but cheaper ones, though by no means so complete, are obtainable from most publishers of educational literature. A very good dictionary of classical names is published also by Messrs. Macmillan at two shillings and a handy one of biographies by Messrs. J. M. Dent & Sons at two shillings, although in the last case, an owner of an encyclopaedia may not need this work. For a work of general type to cover literary references, Dr. Brewer's *Readers' Handbook* will be found quite suitable. One point for a child to remember is, that a biographical dictionary contains a little history of famous people who are no longer alive and that he must therefore consult a *Who's Who* for present-day personages.

#### Exercises.—

1. Who were the authors of the following:—

(a) "Quit yourselves like men."

(b) "Behold, how great a matter a little fire kindleth."

(c) "For truth is always strange,  
Stranger than fiction."

(d) "Our business in life is not to succeed, but to continue to fail, in good spirits."

(e) "Hope is a good breakfast, but it is a bad supper."

(f) "Licker talks mighty loud w'en it git loose from de jug."

2. Who wrote:—

*Three Men in a Boat; Ben Hur; Lorna Doone; The Ode to a Nightingale; Barrack Room Ballads, and The Deserted Village?*

3. Write down two works each of:—

Rudyard Kipling; Sir J. M. Barrie; Jane Austin; Lord Tennyson; George Eliot.

4. Why is a famous women's athletic club known as the *Atalanta*?

5. What is the origin of the Marathon race?

6. Who is the "Croesus of the automobile world?"

7. On what occasion might you be between Scylla and Charybdis?

8. In what works will you find the following:—

(a) A girl who ran away with the gipsies.

(b) A boy who discovered the secret of getting other people to work for him.

(c) A famous partnership at school of three boys who were real persons.

(d) A notorious ruffian who was also a burglar.

Nothing so far has been given of the use of street or trade directories as issued by Kelly, Stubbs or a local publisher, or of exercises based on the information available in the newspapers suggested earlier. These should be included for full practice in research work but it is considered that with those exercises already given, enough have been set to provide a solid foundation. As the children become more skilled or some show more adaptability than others, a series of miscellaneous questions, with no reference book given as an indication of the source, would provide individual work and a final polish to their proficiency.

Lastly, the services rendered by the public library should not be forgotten, for there will be found the final solution to a pupil's needs. The librarian is always willing to assist an honest seeker after knowledge and will be pleased to explain his system of classification so that a newcomer can find his way about without difficulty. A simple diagram of this kept on the notice board, a hint now and then, with praise for every difficulty overcome will do wonders in keeping up the enthusiasm of the young research worker.

## INTERESTING WORDS

**T**he words in the following list will form the basis of many interesting talks in connection with dictionary practice. Some of them; e.g., Abigail, David and Jonathan, Ishmael, etc., will lead the children to seek for other biblical names in frequent use; others; e.g., Adonis, Aesculapian, ambrosia, and many more are of classical origin; many are of geographical interest and others refer to history, literature and so forth. The children will discover many more "Interesting Words" than those here listed.

**Ab'-i-gail**, a waiting maid. The name is derived from the Hebrew. Abigail, when

speaking to King David, called herself "thine handmaid," and her name is now used colloquially for "waiting maid" or "servant."

**ab-surd'**, foolish; inharmonious; against common sense. From the Latin *ab*, from, *surdus*, deaf, inaudible, harsh. Therefore anything absurd is like a reply from a deaf person who has gained only an imperfect hearing of what has been said, and whose answer is inappropriate.

**a-cad'-e-my**, a school of a superior kind; a society of persons learned in some art or science. From *Akademia*, a grove at Athens in Greece where the philosopher Plato taught.

**a-dieu'**, farewell. From the French *à dieu*, meaning *I commend you to God*.

**A-do'-nis** (-dō), a fine, spruce, young gentleman; a dandy. Adonis, a beautiful Greek youth, was a bold hunter, beloved by Venus. Against the advice of the goddess Venus, Adonis continued his hunting pursuits, and at last received a mortal hurt from a wild boar he had wounded. The tears shed by Venus at his death were changed into anemones, while the red drops from Adonis' side were transformed into red roses. Proserpine, queen of the underworld, restored him to life on condition that he spent six months with her and six months with Venus. His alternate return to and departure from earth correspond to the seasons of summer and winter.

**ae-o'-li-an** (ē-d-), from Aeolia, a province of Ancient Greece, or from Aeolus (*e-o'-lus*), the Greek god of the wind. An **Aeolian lyre** (or **harp**) is one which when placed at an open window is made to sound by the wind. Aeolus ruled over the winds, and kept them prisoners in deep abysses, where they roared behind the gates of their caverns till it was the pleasure of Jupiter to release them.

**Aes-cu-la'-pi-an** (ēs-), relating to Aesculapius, the Greek god of medicine, or to medicine itself.

Aesculapius, son of Apollo and a mortal, was a prince famed for his skill in the healing art. He even once succeeded in restoring the dead to life. This became known to Jupiter, who, jealous of Aesculapius, struck him dead. After death Aesculapius was worshipped as a demigod, and according to legend was the father of physicians.

**al'-pha'-bet** (-fă-), the letters of a language arranged in order. From *alpha* and *beta*, the first two letters of the Greek alphabet.

**Am'-a-zon**, one of a fabled race of female warriors; a tall, strong, or bold woman with masculine characteristics.

The Amazons were a nation of famous women who lived near the river Thermodon in Cappadocia. They were governed by a queen, and performed duties which in other countries devolved upon men. All their

lives were spent in manly exercises and wars. Hippolyta was among their famous queens.

**am-bro'-si-a** (-brō'-zhī-ă), the food of the (Greek) gods. **am-bro'-si-al**, very fragrant.

Ambrosia were festivals observed in honour of Bacchus in some cities in Greece. The food of the gods was called ambrosia, which signifies immortal. It gave immortality to all who partook of it. It was sweeter than honey, and it had the power of healing wounds. On account of its sweet perfume the gods used it on their hair.

**Ar-ca'-di-an**, of Arcadia, a rural district in Greece; rural, rustic, pastoral.

Arcadia was a country in the middle of the Peloponnesus. Surrounded on every side by mountains, it may be looked upon as the Switzerland of Greece. It received its name from Arcas, son of Jupiter. The people were mostly shepherds who were skilful warriors, and passionately fond of music. They worshipped the god Pan, who lived chiefly among them.

**Ar'-gus**, in Greek mythology a being with a hundred eyes. **Argus-eyed**, very vigilant or watchful.

Argus, surnamed *Panoptes*, "the all-seeing," because he had a hundred eyes, was a king of Argos. As only two of his hundred eyes were asleep at a time, he was set by Juno to watch Io (the moon), who had been changed into a cow by Jupiter; but Mercury, ordered by Jupiter, slew him by sending him to sleep by the sweet notes of his flute. Juno, mourning for Argus, gathered up his eyes and put them on the tail of her favourite bird, the peacock.

**as-ton'-ish**, to surprise greatly; to amaze. The word comes through the Old French *estoner*, from the Latin *ex*, out, and *tonare*, to thunder.

**Attic-salt**, refined wit. Attica was the name given to Athens, the inhabitants of which place were renowned for their culture.

**bac'-chan-ă-li-an** (-kan-), drunken (revels). Bacchic frenzy—drunken madness. From the Greek *Bacchus*, the god of wine.

Bacchus (or Dionysus of the Greeks), the

son of Jupiter, taught men the cultivation of the vine. He was appointed god of wine and revelry, and had an important train of companions. Silenus (a satyr), his friend and tutor, first attended him; then followed nymphs, the Bacchantes (female revellers), satyrs, and shepherds. The Bacchanalia were great revels held in his honour.

**bank'-rupt**, one who is insolvent, or unable to pay what he owes. From the Italian *banca*, a moneychanger's bench, and the Latin *ruptus*, broken. It is said that at Florence a bankrupt had his bench, or money table, broken.

**bay'-o-net**, a short spear at the end of a musket or rifle. The word is derived from *Bayonne*, the town in France where it was first made.

**beef'-eater**, one who eats another's beef, as his servant; a popular name for a yeoman of the royal guard. Cf. the Anglo-Saxon *hlafaeta*, servant, properly a loaf-eater.

**blan'-ket**, a soft woollen covering for a bed. From Old French *blanquet*, *blanchet*, a white woollen stuff for garments.

**Bo-he'-mi-an**, of Bohemia. When it is applied to a person, especially an artist, it means one who leads an unsettled, wayward life, like a gypsy.

**book**, a collection of sheets of paper (or similar material), blank, written or printed on, bound together. The earliest "books" were writings scratched on pieces of beechen board, and the word book comes from the Anglo-Saxon word *boc*, a beech tree.

**boy'-cott**, to refuse to have dealings with. From Captain Boycott, a land agent in Mayo, Ireland, who was so treated in 1880.

**Bru'-in**, a familiar name for the bear. The word comes from the Dutch *bruin*, meaning brown, and occurs in the "Reynard the Fox" legends.

**cal'-i-co**, a cloth made from cotton. It is so-called because it was first imported from *Calicut* in India.

**cam'-bric** (*cām-*), fine white linen, first made at *Cambray* in N. France.

**ca-na'-ry**, a small singing bird so-named from the *Canary* Islands.

**can'-di-date**, one who seeks or is proposed for an office or appointment. From the Latin *candidus*, white. At Rome persons who canvassed for office wore white robes.

**can'-ni-bal**, one who eats human flesh. This word is derived from the Spanish *canibal*, *caribal*, from varying native forms of the name of the Caribbees or Caribs. Columbus used the forms *Canibales* and *Caribes* for the people of Haiti.

**can'-ter**, an easy gallop. The word is an abbreviation of *Canterbury*, and is supposed to have been the pace (a comfortable one) at which pilgrims rode to that city.

**cash'-mere**, a rich Indian shawl made from the wool of the *Cashmere* goat; also a fabric made from fine wool.

**Cer'-ber-us** (*ser-*), Pluto's three-headed dog, was the keeper of the gate of hell. His duty was to keep the inhabitants of hell from escaping, and also to prevent the curious from entering before they died.

"There in state Old Cerberus sate,  
A three-headed dog, as cruel as Fate,  
Guarding the entrance, early and late."

—SAXE.

It was usual for those heroes who visited the lower regions in their lifetime to appease the mouths of Cerberus by giving him a cake. From this has arisen the saying, "A sop to Cerberus."

**ce'-re-al** (*se*), belonging to corn; a corn plant or its grain. Derived from the Latin *ceres*, corn. Ceres was the Roman goddess of corn and growing vegetation. She was the daughter of Saturn and Vesta. Proserpine, Ceres' daughter, was carried away by Pluto to the underworld. While Ceres was searching for her the earth was neglected and became barren; to repair the loss which mankind had suffered by her absence, Ceres went to Attica and instructed Triptolemus in all the arts of agriculture, and commanded him to travel all over the world and impart this knowledge to mankind. Eventually Proserpine was allowed to return to her mother for six months of the year, provided she spent the remaining time with Pluto as his queen.

**chant'-i-cleer**, a name given to the male of the domestic fowl. The name is derived from two Latin words, *canto*, I sing, and *clarus*, clear. The cock is so-called from the loudness or clearness of his crowing.

**char'-wom-an**, a woman who washes or cleans by the day or piece. The word comes from the Anglo-Saxon *cierr*, a turn or time.

**cher'-ry**, a small stone-fruit, from the Latin *cerasus*, cherry tree.

**chi'-na**, porcelain ware; a fine kind of earthenware. Porcelain was first brought from China, whence it derived its name.

**Cic-e-ro'-ni-an** (*sis*-) **utterance**, extremely eloquent or polished speech. Cicero was a great Roman orator and author.

**Cir'-ce** (*ser-se*), was a daughter of the Sun. She was celebrated for her knowledge of magic and venomous herbs. Circe lived on the island of Aeaëa, and first feasted those who came there and then turned them into the forms of beasts by her magic. She detained Ulysses at her residence for a year, and changed all his followers to swine. The phrase "the wiles of Circe," means beguilement with deceit or cunning.

**co'-coa-nut** properly **coco-nut**, the coconut palm. The Portuguese and Spanish word *coco*, means a bugbear, an ugly mask to frighten children. It was given to the coconut on account of the monkeylike face at the base.

**co-los'-sal**, very large; gigantic. From the Latin *colossus*, a large statue.

The Colossus was a brazen statue at Rhodes, of the sun-god Helios, which was included among the seven wonders of the ancient world. It stood about 100 feet high at the entrance of the harbour. It was completed in 280 B.C., after twelve years' labour. It was partially demolished by an earthquake in 224 B.C., and the ruins were sold by the Saracens to a Jewish merchant in A.D. 672.

**Croe'-sus** (*kre'-*) was a king of Lydia. He was exceedingly rich, and wished to be thought the happiest of mankind, but was told by the philosopher Solon of his mistake, and that poverty and domestic virtue were

greater producers of happiness. Hence, the saying "the wealth of Croesus" implies that riches alone cannot give a man happiness. A Croesus is a person possessed of great wealth.

**cur'-few**, a bell anciently rung as a signal to cover or put out fires, extinguish lights, and retire to rest; an evening bell. The name is derived from the French *couvre-feu*, cover-fire.

**cur'-rant**, a small, dried grape; the fruit of certain garden bushes. The name is a corruption of the word Corinth, from which city of Greece currants were first imported.

**Cy'-clops** (*sī-*), one of a fabled race of one-eyed giants. **cy-clo-pe'-an**, of the Cyclops; gigantic.

The Cyclopes, three monstrous giants, sons of Neptune, were so ugly with their single eye that they were cast by Cronos into the lower world. The chief among them was Polyphemus. They were afterwards released by Jupiter and in gratitude made him thunderbolts.

**dahl'-ia** (*dale*), a garden plant having large flowers; named after *Andrew Dahl*, a Swedish botanist of the eighteenth century.

**dai'-sy**, a common flower. The word comes from the Anglo-Saxon *daeges eage*, meaning day's eye: the daisy closes at night.

**dam'-ask**, a figured, woven stuff, originally silk, but now often of wool, linen or cotton. First made at Damascus, in Syria, whence it derived its name.

**Dam'-o-cles** (*-kles*). To be aware of the sword of Damocles is to perceive an impending danger in what at first sight was security and pleasure.

Damocles was one of the flatterers of Dionysius of Sicily. Having admired the tyrant's wealth and pronounced him the happiest man on earth, he was invited by Dionysius to a sumptuous banquet. His pleasure was destroyed by perceiving a sword hanging over his head by a single horsehair.

**dam'-son** (*dam'-son*), a small dark-bluish plum—from *damascene* or Damascus plum.

**dan-de-li'-on**, a common wild plant with yellow flowers. From the French *dent de*

*lion*, lion's tooth. The leaves of the dandelion have a jagged, tooth-like edge.

A **Dan'iel** among men—is a man who is noted for his courage and wisdom. The Daniel of biblical story was courageous in the face of opposition, and wise in counsel. (See the *History of Susanna* and *Bel and the Dragon* in the Apocrypha.)

**Da'vid** and **Jon'athan**, said of two friends who are devoted to each other. The saying has originated in the biblical account of the friendship of David and Jonathan. (1 Sam. xviii. 1-4, xx. 11-17.)

**dunce**, one who learns slowly; an ignorant or stupid person. From *Duns Scotus*, a Scots scholar who died in 1308. This word in its modern sense has exactly the reverse meaning of the original.

**er'-mine** (-mīn), a small fur-bearing animal; fur obtained from it, much used for the official robes of judges and peers. Probably derived from the Latin *mus Armenius*, Armenian mouse, through French *hermine*, from Old High German, *harmo*, weasel.

**Fa'-bi-an tactics**, proceeding slowly and cautiously.

Fabius Maximus, who died in 203 B.C., was a Roman leader who, by cautious delay and carefully avoiding a direct engagement, wore out the strength of Hannibal, whom he durst not meet in battle.

**fel'-low**, a companion; one of a pair, as

"This was my glove; here is the *fellow* of it."—SHAKESPEARE.

From the Icelandic *felagi*, akin to *felag*, companionship; literally a laying together of property.

**flo'-ra**, a collective name for all the *plant life* of a country or region.

Flora was the goddess of flowers among the Romans. According to legend she married Zephyrus, the West Wind, and received from him the privilege of presiding over flowers, and of enjoying perpetual youth.

**flor'-in**, an English silver coin value 2s. It was originally a *Florentine* coin, i.e. belonging to Florence.

**fret**, to wear by rubbing; to vex; to irritate; to grieve over. The word is derived from the Anglo-Saxon *fretan*, meaning to eat up or destroy.

**Gar-gan'-tu-an appetite**, an appetite of gigantic proportions. Gargantua was the name of a giant invented by the famous French author Rabelais.

**Glad'-stone bag**, a light, wide-opening travelling bag. So named by the maker out of compliment to the famous statesman, W. E. Gladstone, 1809-1898.

**Go-li'-ath** was an exceedingly strong man, whose story is related in the first Book of Samuel. To be a "Goliath among men" is to surpass others by reason of great strength.

**good-bye**, contraction of *God be with ye*; (*God be wi ye*, *God bw' ye*, *God bwye*).

**gri-mal'-kin**, an old cat, especially a female cat. Probably from *gray malkin*.

**Mrs. Grun'-dy** is a general name for public fault-finders and busybodies. The term "Mrs. Grundy" represents the opinion which one's friends and neighbours have about one's actions or words. "Mrs. Grundy" was a person frequently referred to in Tom Morton's play *Speed the Plough*. "Mrs. Grundy" has become proverbial for that section of society whose ideas of the proprieties are extremely narrow and conventional.

**guin'-ea** (gīn'-ē), an English gold coin now out of use. It was first made of gold brought from *Guinea*, in Africa, in the sixteenth century.

**Her-cu'-le-an** (-kū'-), of, or like **Her'-cu-les** (-kū-lēz), the "strong man," or Samson of Greek story.

Hercules was a celebrated hero who after death was ranked among the gods. He was possessed of immense strength, and achieved a number of difficult enterprises, which are generally called the twelve labours of Hercules.

**hol'-i-day**, formerly a *holy-day* or saint's day; a day on which no work was done.

**hy'-dra-headed**, having many heads (like the hydra), hence, difficult to root out; spreading.

Hydra was a celebrated monster with many heads, which, if cut off, were succeeded by others. It was one of the labours of Hercules to destroy this monster, and he did so with the assistance of Iolas, who applied a burning iron to the wounds as soon as one head was cut off.

**hy'-gi-ene** (*-jī-ēn*), the science of healthy living.

Hygieia, the daughter of Aesculapius, was the goddess of health, both mental and physical, and was held in great veneration by the ancients.

**hy'-men**, marriage. **hy-men-e'-al**, pertaining to marriage.

Hymen, the god of marriage, was pictured by the ancients as a handsome youth crowned with flowers, holding a torch in one hand, and in the other a yellow veil destined to cover his bride. Hymen was the son of Bacchus and Venus.

**Ish'-ma-el**, an outcast, one who hates and is hated by the majority of people. Ishmael was the son of Hagar, and it was said of him, "His hand shall be against every man, and every man's hand against him." (See Genesis xvi. 12.)

**ja-pan'**, a kind of very hard varnish. So called because it was originally made by the Japanese.

**Job**, the patriarch Job in the Bible is a type of patience under trying circumstances and conditions. **Job's comforters** are those who, like Job's friends, while professing to comfort and console, only increase the distress.

**jo'-vi-al**, merry, gay, in good spirits. The planet Jupiter was thought to make those born under its influence joyful or jovial.

Jupiter (or Jove) was the most powerful of all the gods of the ancients, and his worship, under various names, was universal. When Jupiter became master of the world he divided it with his brothers. He reserved the kingdom of heaven for himself, gave the empire of the sea to Neptune, and that of the underworld to Pluto.

**Lady Day**, the 25th March (quarter day), the day of the Annunciation of the Virgin Mary—"Our Lady."

**lard'-er**, the place where meat and other provisions are kept before being brought to table. From the Old French *lardier*, a place to keep bacon in. Lard was originally the fat from the pig.

**le'-thal**, death-dealing; deadly; mortal.

Lethe (*Lē-the*) was one of the rivers of hell, of whose waters the souls of the dead had to drink after they had been confined for a certain time in Tartarus. The water had the property of making them forget everything belonging to their former life. The word Lethic means the sleep of forgetfulness.

**Lil-li-pu'ti-an** (*-lī-pū'-shē-ān* or *-pū'-shūn*) **proportions**—minute in size. Lilliput was the name given by Swift in *Gulliver's Travels* to the land of the pigmies.

**mac-ad'-am**, small broken stones compacted into a solid mass used for paving roads. So called after the inventor, Mr. John L. McAdam, who received a Government reward of £10,000 for road-making, 1827.

**Mach-i-a-vel'-li-an** (*măk-*) **strategy**—unscrupulous plans. Machiavelli was an Italian statesman who wrote a book on statecraft in which, according to his enemies, unscrupulous tactics were justified.

**mack'-in-tosh** (*măk-*), a waterproof outer garment; the material from which mackintoshes are made. The cloth takes its name from the inventor, Charles Macintosh, 1766-1843.

**mar'-tial** (*-shal*), of war; warlike.

Mars was the ancient Roman god of war. Though not invincible he was always accompanied by Victory, and is represented on ancient buildings with the uniform features of a strong man armed with a helmet, a pike, and a buckler.

**me-an'-der**, a winding way or course (especially of a stream); a maze. From the Latin *Maeander*, originally a river in Phrygia proverbial for its windings.

**mer-cu'-ri-al**, of, belonging to, or resembling the god Mercury; of a lively, active disposition; resembling quicksilver (the popular name for mercury, a silver-white liquid of a metallic nature).



Mercury was the messenger of the gods, and was also appointed god of eloquence, commerce, rain and wind; he was the special patron of travellers, shepherds, cheats and thieves. To make Mercury fleet of foot the gods gave him winged sandals, but as these did not seem sufficient they added the winged cap. Mercury is sometimes spoken of as the "winged god." He also had a snake-encircled wand which possessed magic properties.

"Foot-feather'd Mercury appear'd sublime  
Beyond the tall tree tops; and in less time  
Than shoots the slanted hail-storm, down  
he dropt  
Towards the ground; but rested not, nor  
stopt  
One moment from his home; only the sword  
He with his wand light touch'd, and  
heavenward  
Swifter than sight was gone."—KEATS.

**mess'-mate**, one who eats with others at the same table. The word comes from the Latin *missum*, past participle of *mittere*, to put or place (e.g. on the table), and *mate* which is related to *meat*.

**mi'-ser** (-zer), a miserable person; a hoarder of money or other riches. Derived from the Latin *miser*, wretched.

**mob**, a crowd of rough, disorderly people; vulgar persons. Derived from the Latin *mobile vulgus*=the fickle crowd.

**mor'-phi-a** (-fī-ā), a drug, obtained from opium, which causes sleep, and which deadens pain.

Morpheus was the son of sleep and the god of dreams. The name signifies the fashioner or moulder, because he shaped or formed the dreams which appeared to the sleeper. He is usually pictured by artists as a sleeping child surrounded by poppies, his favourite flowers, because opium obtained from poppies induces dreams.

**mus'-lin**, a fine thin, cotton fabric, so-called from *Mosul*, a city of Asiatic Turkey, where it is said to have been first made.

**nav'-vy**, a labourer employed in making canals, railways, etc. The word is an

abbreviation of *navigator*, which originally meant a labourer employed on canals for *navigation*.

**nec'-tar**, in Greek and Roman mythology, the drink of the gods; a very delicious drink; the honey-juice of flowers, collected by bees. Through Latin from the Greek *nectar*, the drink of the gods.

**nem'-e-sis**, vengeance; punishment that follows wrong-doing. From the Greek, *nemo*, I distribute; deal out what is due.

Nemesis, a daughter of Night, was a Greek goddess who measured out happiness and unhappiness to mortals. Had a man been happy hitherto, Nemesis sent him his share of trials to preserve the balance of good and evil, and vice versa.

**nick'-name**, a name added to or substituted for the proper name of a person, place, etc.; usually given in ridicule or contempt. It comes from the Middle English, an *eke-name*, which has since been corrupted into a *nickname*.

**O-lym'-pie**, or **O-lym-pi-an**, of Olympus, a mountain in Greece.

Olympus, in Greek mythology, was the residence of the gods, and the ancients supposed that the top of the mountain touched the heavens. The phrase "Olympian heights" in modern use means a position of eminence.

**om'-ni-bus**, a long, four-wheeled public vehicle. From the Latin *omnibus*, for all, dative plural of *omnis*, all.

**o-rac'-u-lar utterance**, a seemingly wise, but often ambiguous, saying. The oracle was supposed by the Greeks to be the voice of a god speaking to men. The sayings of these oracles were commonly obscure and enigmatical.

**pan'-ic**, sudden fright, often without sufficient reason.

Pan was the god of shepherds and flocks. He was usually pictured as an exceedingly ugly satyr with the body of a goat, with horns, and with untidy hair and beard. He invented the syrinx or shepherd's flute. As Pan usually had a terrifying effect on the inhabitants of the neighbouring country,

that kind of fear which often seizes men, which is only imaginary, is termed *panic fear*.

**pan'-try**, a place where bread and provisions are kept. From the Old French *paneterie*, and Latin *panis*, bread, food.

**Peck'-snif-fi-an**, hypocritical, falsely pretending to be very virtuous and benevolent, like Pecksniff, a character in Dickens's book *Martin Chuzzlewit*.

**pen'-knife**, a small pocketknife. It was originally a small knife used for making and mending quill pens—*pen*+*knife*.

**Phar'-i-see** (*fär'-ē*), a member of an ancient Jewish sect, which held to the letter, rather than the spirit, of Mosaic law. In modern use the word signifies a person who is more observant of the forms and ceremonies of religion than the practical application of it; a self-righteous person; a prig.

**Phil-ip'-pic** (*fīl-*), an oration by **De-mos'-then-es** (*-ēs*), a famous Athenian orator, against the aggressions of *Philip*, King of Macedon; in modern use (when it is spelt with a small *p*), it is applied to a political speech or writing full of scathing denunciation.

**Phil'-is-tine** (*fīl'-is-tīn*), a man with no interest in culture or the arts.

The Philistines, ancient inhabitants of Palestine, were looked upon as the greatest enemies of the Israelites, who regarded them as more or less barbarians.

**port**, a well-known dark red wine. Port is a corruption of *Oporto*, the name of the town in Portugal whence it was first shipped.

**pu'-pil**. The central spot of the eye is probably so named from the little images or reflections seen in it. The word comes from the Latin *pupilla*, originally a diminutive of *pupa*, a girl.

**quick**, alive; nimble; active; speedy. The Old English word *quick* meant *alive*—hence the phrase, *the quick and the dead* means the *living* and the dead. The *quick* of the finger nail is the part where the nail is living or growing, and is provided with

nerves, so that if it is torn in that part it hurts. The word comes from the Anglo-Saxon *cwic*, meaning living, alive.

**quix-ot'-ic** (*kwihs-*), like Don Quixote (a famous eccentric hero of a Spanish romance by Cervantes); extravagant in speech or action; romantic; impossible.

**Rey'-nard**, a proper name, usually found in fables, for the fox. It is of German origin, probably from *reginhart*, of which the literal meaning is strong in counsel.

**roam'-er**, a wanderer. The word originally meant one who made a pilgrimage to Rome. The Old French word *romier* meant a pilgrim, in the first place a pilgrim going to Rome.

**A Ro'-land for an Ol'-i-ver**, an effective retort to a remark (tit for tat). Roland and Oliver, two heroes of French legend, on one occasion fought with each other, but neither was able to overcome the other.

**Sam'-son**, was the strong man of Israel, whose deeds are written in the Book of Judges, xiii.-xvi. When applied in modern use it means to be exceedingly strong.

**sand'-wich**, two slices of bread (usually buttered) with meat, etc., placed between them. Named after the 4th Earl of Sandwich, who frequently had his meals in this manner to save interrupting his game of cards.

**sar-dine'** (*dēn*), a small fish of the herring family, probably so-called from the island of *Sardinia*, off which it is caught in large numbers.

**saun'-ter-er**, one who wanders about in an idle or leisurely manner. Probably from the French *il s'aventure*, he adventures (himself), through a shortened form *s'auntre*.

**Scyl'-la to Cha-ryb'-dis** (*sīl-, ka-rib-*). A man is said to go from Scylla to Charybdis when he has fled from one danger only to encounter a fresh one.

Charybdis was a daughter of Neptunus. She stole a part of the flock of Hercules, and in punishment was changed by Jupiter into a dangerous whirlpool in the Strait of Sicily.

Scylla, a beautiful nymph, had been

changed into a monster by jealous Circe. She was so terrified by her own ugliness that she threw herself into the sea, and became a rough rock which has since been called after her, between Italy and Sicily. Scylla and Charybdis were objects of dread to the navigator, since, as they lay so close together, while striving to avoid one, it was almost impossible to escape falling a victim to the other.

**sher'-ry**, an amber-coloured wine, from *Xeres*, in Spain, where it is made.

**shire**, a county; one of the divisions of Great Britain. In U.S.A. a division of a state. From the Anglo-Saxon *scir*, a division, province, county.

**Sib'-yl** (-il), a prophetess, fortune teller or an old hag. The Sibyl was believed by the ancients to have the power of prophecy.

**sil-hou-ette'** (-oo-et), a profile portrait (with no other details) filled in with black. Named after Etienne de *Silhouette*, a French Minister of Finance, 1759.

**slave**, one who is held in bondage, or under another's control, or mastered by some evil habit. The word comes through the French *esclave*, from German *sklave*, which originally meant a Slav prisoner of war.

**smith**, one who forges or beats into shape. From an Anglo-Saxon word akin to the Dutch word *smid*.

**sol'-der**, a metallic alloy which is melted on the joints of metals to fasten them together. From the Latin *solidare*, to fasten, to make solid.

**Spar'-tan**, relating to *Sparta* (ancient Greece); hardy; fearless; severe; rigorous; frugal. The people of Sparta were noted for the military organisation of their state, and the rigorous discipline and valour of their citizens. In modern use a "Spartan" is a person of great courage and fortitude.

**Styg'-i-an** (stij'-), relating to Styx.

Styx was a river in hell across which the shades of the departed were ferried by Charon (*kār-on*). The phrase "Stygian gloom" therefore means a deep or profound gloom or darkness.

**tan'-tal-ise** (-iz) to tease, vex, or torment, by raising false hopes.

Tantalus, a son of Jupiter, was a king of Lydia. Because he had ill-treated his subjects and insulted the immortal gods, he was doomed by them to be consumed with a raging thirst and an intolerable hunger. Although he had to stand in a stream of pure water he could never taste it, for as soon as he stooped the waters fled from his lips. Likewise, over his head hung a branch of luscious fruit, but when he tried to clutch it the branch swung upwards out of his reach.

**taw'-dry** (-dri), vulgar and showy; cheap and worthless. The word tawdry comes from *S. Audrey*, at whose fair, held near Ely, laces and gay toys of all kinds were sold.

**tin'-sel**, something sparkling or shining; showy but unsubstantial material; often made of polished metal for ornament or trimming. The word is derived from an old French *étincelle*, which once meant anything that sparkles or glistens; "cloth of tinsel" would have been cloth inwrought with silver and gold. In modern language "tinsel" means something tawdry or superficial.

**triv'-i-al**, trifling; of little worth; commonplace. From the Latin *trivialis*, meaning belonging to cross roads or streets; hence, that may be found everywhere, from *trivium*, a place where three roads meet, a cross-road; *tri-*, three, *via*, a way.

**Tro'-jan**, of Troy, an ancient city of N.W. Asia Minor: an inhabitant of Troy; a brave fellow; one who is possessed of the pluck, endurance, and determined energy attributed to the defenders of Troy.

**Van'-dal**, a person who wilfully, or through gross ignorance, destroys beautiful works of art. The Vandals were a race of Germanic origin who swept down on the Roman Empire and destroyed many books and works of art.

**vol-ca'-no**, a hill, or mountain, which sends out (from an opening, called its crater) smoke, ashes, lava, steam, etc. From the Latin *Fulcanus*, Vulcan, the god of fire.

**vul'-can-ite**, a hard kind of vulcanised india-rubber; ebonite. From the Latin *Vulcanus*—Vulcan.

Vulcan, the god of fire, a son of Jupiter and Juno, was ugly, misshapen, and lame, but was the most industrious of the gods. He made jewels for the goddesses, thunderbolts for Jove, and weapons for Achilles. The volcanoes were his forges and workshops, for he was the god of iron, brass, gold and silver. In the statues of Vulcan he is represented holding a hammer in the right hand and pincers in the left.

**Well'-ing-ton**, a high boot for men coming up to the knee. Named after Sir Arthur Wellesley, Duke of *Wellington*.

**worst'-ed** (*woost*-), a woollen yarn used in knitting and in making cloth. So named from Worstead, a village near Norwich, where it was first made. Worstead comes from *Worth*, an estate, and *stead*, a place.

**Xan'-thip-pe** (*zan*'-) Socrates' wife, whose peevish scolding and quarrelsome temper have become proverbial.

**ya-hoo'**, a coarse brutish person. Yahoo was the name given by Swift in *Gulliver's Travels* to a brute in human shape.

**zeph-yr** (*zef*'-er), the west wind; a soft gentle breeze.

Zephyrus was, in Greek myth, the gentle West or North-West Wind. The Greeks loved it because it brought freshness over their parched land. Zephyrus was said to produce flowers and fruits by the sweetness of his breath.

### PAIRS OF WORDS FREQUENTLY CONFUSED

Children should be given practice in writing sentences containing the following words which are in frequent use:—

- 1. Affected**: made a display of; not natural. (The proud man *affected* imperial sway.)

**effected**: brought to pass; accomplished. (They saw a solicitor and *effected* their purpose.)

- 2. affection**: love; kindly feeling.

**affectation**: an unnatural or assumed manner of acting or speaking. (The child's *affectation* spoils his acting.)

- 3. assent**: to agree to. (The teacher gives his *assent* to a holiday.)

**ascent**: an upward slope.

- 4. aesthetic**: that which is satisfying or agreeable, especially of the beautiful. (The young man is engaged in *aesthetic* studies.)

**ascetic**: rigid in self-denial and devotion. (A hermit is an *ascetic*.)

- 5. altar**: a raised structure on which sacrifices are offered, or incense burned.

**alter**: to change; to make a thing different.

- 6. bridle**: the head-gear for a horse.

**bridal**: belonging to a bride or a wedding.

- 7. council**: an assembly of persons called together for deliberation or advice. (The Town *Council* voted unanimously.)

**counsel**: interchange of opinions. (All the chief priests and elders took *counsel* against Jesus, to put him to death.)

**counsel**: to give advice to. (Good sir, I do in friendship *counsel* you to leave this place.)

- 8. canon**: a member of the governing body or chapter of a cathedral. (A law or rule, especially of the church.)

**cañon**: a Spanish word meaning a deep, narrow mountain ravine worn by a water-course. *The word is pronounced and sometimes written canyon.*

- 9. cord**: a string, or line.

**chord**: a combination of three or more musical notes which produce harmony.

- 10. currant**: a small dried grape.

**current**: a flowing or passing of water, electricity, etc.

- 11. cymbals**: brass dish-like instruments struck together in pairs.

**symbols**: emblems; tokens; characters; letters; signs, etc.

12. **compliment**: an expression of confidence; civility; admiration; approbation, etc.  
**complement**: that which fills up or completes. (The vessel's *complement* was one hundred and twenty.)
13. **dissent**: to differ in opinion from; a difference of opinion. (Many people *dissent* from our personal views.)  
**descent**: act of descending; that which is descended; a change from higher to lower; a slope. (There was a sudden *descent* in the temperature.)
14. **disease**: discomfort; trouble; disorder of the body, mind, state, etc. (He suffers from an incurable *disease*.)  
**decease**: departure from this life; death. (The *deceased* was interred in the Abbey.)
15. **eminent**: rising above others; high; prominent. (Gladstone was an *eminent* statesman.)  
**imminent**: near at hand; threatening to occur immediately. (Three times to-day you have defended me from *imminent* death.)
16. **emigrant**: one who removes from one country to another.  
**immigrant**: one who comes to a country for the purpose of living there. *Emigrant* marks the going out from a country; *immigrant* marks the entrance into it.
17. **farther**: more remote; more distant than something else. .  
**further**: to help forward; to assist. (*Farther* conveys the actual idea of *far*; *further* conveys the idea of something additional.)
18. **legible**: that may be read. (The clerk's writing was poor though *legible*.)  
**eligible**: fit or worthy to be chosen. (Three candidates were considered *eligible* for the post of captain.)
19. **muscle**: fibrous tissue of animal bodies.  
**mussel**: a small bivalve shellfish.
20. **marshal**: a military commander; a high official; to direct; to lead, etc.  
**martial**: suited for war; brave. (*Martial* music; *martial* step; *martial* bearing.)
21. **palate**: the roof of the mouth touched by the food.  
**palette**: a small oval board on which an artist mixes his colours.
22. **popular**: pleasing to the people.  
**populous**: abounding in people. (Belgium is a *populous* country.)
23. **physic**: medicine.  
**physique**: bodily structure and strength. (Athletes need a sound *physique*.)
24. **practice**: to do, or perform often, customarily, or habitually. (The youth is doing his music *practice*.)  
**practise**: to put into practice. (The youth is about to *practise* on the piano.)
25. **presence**: the state of being in a certain place; the opposite of *absence*. (The *presence* of the troops saved the city.)  
**presents**: gifts.
26. **respectfully**: in a courteous manner.  
**respectively**: relating to each. (Let each man *respectively* perform his duty.)
27. **root**: the part of a plant under ground.  
**route**: a course; a line of march or travel. (The *route* of the pioneers was rough and dangerous.)
28. **stationary**: remaining in the same place or condition. (The mercury in the barometer was *stationary* during the hot weather.)  
**stationery**: writing materials. (A bookseller often sells *stationery*.)
29. **statue**: a carved image.  
**statute**: a law enacted by parliament.
30. **scull**: a short oar of a boat.  
**skull**: the bony framework of the brain.
31. **vane**: a weathercock.  
**vein**: a blood-vessel conveying the blood to the heart.  
**vain**: having no real value; proud of petty things; conceited; showy.
32. **vocation**: calling in life; profession. (The hero's *vocation* was that of a lawyer.)  
**vacation**: holiday time. (The summer *vacation* lasted four weeks.)

## WORDS DIFFERENTLY ACCENTED

33. **con'duct**: manner of guiding oneself; personal behaviour.  
**conduct'**: to lead; guide; direct.
34. **con'vert**: a person won over from one opinion to another; one who turns from the controlling power of sin to that of holiness.  
**convert'**: to cause to turn; to turn back; to change from one state to another. (The shipwrecked mariners tried to *convert'* their clothes into sails.)
35. **con'vict**: a person proved guilty of a criminal offence.  
**convict'**: to prove or find guilty of an offence. (The culprit was *convict'ed* by his own conscience.)
36. **con'summate**: to bring to completion; to raise to the highest degree. (The farmer's toil is *con'summed* by a bountiful harvest.)  
**consum'mate**: of the highest quality. (A man of perfect and *consum'mate* virtue.)
37. **des'ert**: a barren tract; a wilderness; a solitary place.  
**desert'**: worthiness of reward or punishment; to leave in the lurch; to abandon. (According to their *deserts'* will they be judged. A noble fellow will never *desert'* a friend.)
38. **de'tail**: a small part of a whole. (The traveller related many horrifying *de'tails*.)  
**detail'**: to relate the particulars; to enumerate. (The student began to *detail'* the whole facts of the case.)
39. **in'valid**: a person weak or infirm.  
**inval'id**: of no worth. (The will of the deceased was considered *inval'id*.)
40. **pres'ent**: being within view, in reach, or at hand; begun but not ended; a gift.  
**present'**: to bring or introduce into the presence of someone; to offer to view; to make a present. (At the *pres'ent* time it is unwise to *present'* the invalid with *pres'ents*.)
41. **ab'sent**: to be away from; not existing.  
**absent'**: to withdraw one's self to such a distance as to prevent intercourse; to depart from. (Jane is *ab'sent* from school, but must not *absent'* herself from the examination.)
42. **ac'cent**: a special stress of the voice to give prominence to one syllable of a word; a mark used to indicate the place of the stress to be given to a word.  
**accent'**: to express the accent or stress; to mark emphatically. (In poetry you should lay a strong *ac'cent* on some words, but do not *accent'* too frequently.)
43. **att'ribute**: a quality belonging to a person or things. (But mercy is above this sceptred sway; It is an *att'ribute* to God himself.)  
**attrib'ute**: to give, consider, or bestow something as due or appropriate to a person or thing. (We *attrib'ute* to the hero the quality of honour.)
44. **Au'gust**: the eighth month of the year.  
**august'**: of a quality inspiring honour or reverence; sublime; majestic, etc. (So beautiful and so *august'* a spectacle is rarely seen.)
45. **com'pact**: an agreement between parties.  
**compact'**: to join closely together; closely or firmly united. (A *com'pact* was made with the firm to deliver the packages well wrapped and *compact'*.)
46. **con'cert**: agreement in design or plan; musical harmony; a musical entertainment.  
**concert'**: to plan together; to settle or arrange by conference. (We must *concert'* a plan for immediate action.)
47. **con'test**: earnest struggle for superiority.  
**contest'**: to call to witness; to strive for. (Three candidates will *contest'* the election, and the *con'test* will be strenuous.)
48. **con'tract**: an agreement or bargain between two or more persons; a

writing made by the parties arranging the agreement.

**contract'**: to draw together or nearer; to make an agreement or bargain. (It is illegal to break a *con'tract*. Heated metal *contracts'* on cooling.)

49. **con'trast**: unlikeness of associated things or qualities.

**contrast'**: to put in *con'trast*; to set off one thing against another. (*Con'trast'* your writing with that of another and you will probably see a notable *con'trast*.)

50. **con'verse**: that which is opposite in character to something else; free interchange of thoughts or views.

**converse'**: to hold intercourse; to talk with or about. (A rainy day is the *con'verse* of a fine day. To *converse'* well is a useful gift.)

51. **ex'tract**: a selection from a writing or speech; something prepared from another substance. (Bovril is an *ex'tract* of beef.)

**extract'**: to draw out, to choose. (A dentist *extracts'* teeth.)

52. **fre'quent**: often to be met with; happening at short intervals.

**frequent'**: to visit often; to resort to habitually. (*Fre'quent* visits to the cinema are tiring. It is a mistake to *frequent'* the cinema too often.)

53. **in'cense**: material used to produce a perfume when burned; the perfume or smoke exhaled from burning of spices and gums.

**incense'**: to excite a passion. (The pagans were *incensed'* when the Christians refused to burn *in'cense* to their gods.)

54. **in'sult**: gross indignity offered to another.

**insult'**: to treat another with insolence.

55. **min'ute**: the sixtieth part of an hour, or degree; a memorandum or draft, especially of committee meetings.

**minute'**: very small; trifling. (A stenographer takes the *min'utes* of

the company's meetings. The *min'ute* hands of watches are often *minute'*.)

56. **prod'uce**: that which is brought forth, or yielded.

**produce'**: to lead forth; to bring forth; to yield. (Well cultivated fields *produce'* good crops; the *prod'uce* from badly cultivated fields is often scanty.)

57. **pro'test**: a solemn declaration of opinion, especially used of an objection.

**protest'**: to make a solemn declaration; to object; to vow. (The prisoner's *pro'test* of innocence was of no avail; he was led to the cells *protest'ing* loudly.)

## WORDS FREQUENTLY MISPRONOUNCED

### TABLE OF SOUNDS

- A. mâte, mat, fât, fâr, âll.  
E. seem, mē, met, bēd, hēr.  
I. pine, pin, nîp.  
O. nôte, ô as ough, in thought, not, plôt, moon, bôôk.  
U. pûre, nut, bûd.

- Ab-do'-men (-dô'-).  
ac-col-ade' (ak-kol-âd').  
a-cu'-men (not ac'-û-).  
ad-ver'-tise-ment (-tîz-).  
a'-er-ate.  
a-e'-ri-al.  
aes-thet'-ic (ēs-).  
ag'-ile (ăj'-il).  
al-bi'-no (-bî'-, or -bē'-).  
a'-li-as.  
al'-i-bi (-î-bî).  
al'-le-go-ry.  
a-man-u-en'-sis.  
an-ach'-ro-nism (-ak'-).  
an-tip'-o-des (-o-dēz).  
ap-pa'-rent (-pā'-).  
ap'-pli-ca-ble (not ā-plik'-).  
a'-phis (ā'-fis).  
a'-pi-a-ry (-pî-).  
a-pos'-tro-phe (-fē).  
ap-ro-pos' (ăp-rô-pô').

ar'-chives (-kīvz).  
 arc'-tic.  
 ar'-id (ār'-, not ā-rid).  
 ar-te'-si-an (-tē'-zī-).  
 as-cet'-ic (-sēt'-).  
 at-tor'-ney (-tur'-nē).  
 a'-vi-a-ry (-vī-ā-rī).  
 ba-cil'-li (-sīl'-lē).  
 bad'-i-nage (bad'-ī-nāzh).  
 ban'-al (ban'-, or bā'-nal).  
 bar'-rage (-rej, or rāj).  
 bi-cen'-te-na-ry (also bi-cen-tē'-).  
 bi-zarre' (bī-zār').  
 bou'-doir (boo'-dīvar).  
 brough'-am (broo'-am, or broom).  
 brusque (brusk).  
 bu-reau'-cra-cy (-sī).  
 ca-bal' (kā-bal').  
 caf'-é (kāf'-ā).  
 cam-a-rad'-e-rie (-rād'-ē-rē).  
 ca-mel'-o-pard.  
 caout'-chouc (koo'-chook).  
 ca'-ri-es (-rī-ēz).  
 ca'-se-in, or -ine.  
 cas'-ca-ra.  
 cel'-lo (chel'-lō).  
 cen'-ten-ar-y (also cen-tē').  
 cen-trif'-u-gal.  
 ceorl (kūrī, or churī).  
 cha-grin' (sha-green').  
 chal-ced'-o-ny (kal-sed'-ō-nī, or kal'-sī-dō-nī).  
 chal'-et (shal'-ā).  
 cha-lyb'-e-ate (ka-lib'-ē-āt).  
 cha-me'-le-on (ka-).  
 chap'-er-on (shap'-er-on).  
 \*char'-a-banc (shar'-a-ban).  
 char'-la-tan (shar'-).  
 chasm (kazm).  
 chev-a-lier' (shēv-a-lēr').  
 chi-me'-ra (kī-mē'-rā).  
 cho'-ral.  
 cin-cho'-na (sin-kō'-).  
 clan-des'-tine (-tin).  
 clem'-a-tis.  
 clere'-story (klēr'-, not klēres'-).  
 co'-bra (not kōb'-).  
 cog'-ni-zant (also kon'-i-zant).

col'-lo-quy (-kwī).  
 con'-duit (-dīt).  
 com'-pro-mise (-mīz).  
 \*con-tre-temps' (kon-tr-toñ').  
 corps (kōr).  
 coup (koo).  
 cre-scen'-do (-shen'-).  
 da-coit' (or da-koit').  
 de'-bris (dā'-brē).  
 de-but' (da-bū').  
 de-mesne' (-mēn').  
 de'pot (dē'pō also dēp'-ō).  
 des'-ue-tude (-we-).  
 des'-ul-to-ry.  
 dct'-o-nate.  
 dil'-a-to-ry.  
 diph-the'-ri-a (dif-, not dip-).  
 duc'-at (dūk'-).  
 ed'-i-ble (-ī-bl).  
 e'-lon-gate (-long-gate).  
 †en-core' (an-kōr').  
 e-nig'-ma.  
 c-pit'-o-me.  
 er-ra'-tum (-rā'-, not rā-).  
 ex-tem'-po-re (-pō-rē, not -por).  
 fa'-cet (-set).  
 fac'-ile (fas'-īl).  
 fac-sim'-i-le (fak-sim'-ī-lē).  
 fa-kir' (-keer').  
 fa-tigue' (-tīg').  
 fe'-tish (or -tich) (fē-, or fēl'-).  
 fi'-nis (fī'-).  
 fjeld (fyeld).  
 fjord (fyord).  
 flo'-ra.  
 flo'-ral.  
 for'-mid-a-ble (not for-mid'-).  
 foy-er' (fwā-yā').  
 fra'-cas (frā'-kā).  
 frag'-ile (fraj'-īl, not frā-jīl).  
 gau'-cho (gau'-chō).  
 ge'-nie (jē'-nē).  
 ger-mane'.  
 gey'-ser (gē'-zēr).  
 gnome (nōm).  
 gra'-tis (not grāt'-is).  
 gua'-no (gwā'-nō).  
 gy'-ro-scope (jī'-).

\* n—French nasal, almost like *ng* in *ing*. † Ibid.



gyves (*jivz*).  
 hal'-cy-on (-sī-).  
 ha'-rem (*hā'*-).  
 haulm (*hōm*).  
 heif'-er (*hef'*-ēr).  
 hei'-nous (*hā'*-nūs).  
 he'-li-o-graph (-*graf*).  
 hom-ce-op'-a-ty (*hōm-ō-ōp'-ā-thī*).  
 hy-per'-bo-le.  
 im'-be-cile (-*sil*, or -*seel*).  
 im'-mi-nent.  
 im-mo'-bile (-*bīl*, not -*bīl*).  
 im'-pi-ous (-*pī-us*).  
 in-cog'-ni-to (-*kog'-nī*).  
 in-dict' (-*dīk'*, not -*dīkt*).  
 in-ex'-o-ra-ble (-*rā-bl*).  
 in-ex'-pli-ca-ble (-*kā-bl*).  
 in'-fa-mous (-*fā-mus*).  
 in-gra'-ti-ate (-*shī*-).  
 in-im'-i-cal (-*ī*-).  
 in'-te-ger (-*jer*).  
 in'-ter-est-ing.  
 in-ter'-stice (-*stīs*).  
 in-trigue' (-*trēg'*).  
 in-vi'-o-la-ble (-*lā-bl*).  
 i-ras'-ci-ble (*ī-ras'-sī-bl*).  
 ir-re-fu'-ta-ble (or *ir-ref'-*).  
 ir-rep'-ar-a-ble.  
 ir-rev'-o-ca-ble (-*kā*-).  
 i-sos'-ce-les (-*se-lēz*).  
 i-tin'-er-ant (*ī*-).  
 ju'-jit-su (*joo'-jīl-soo*).  
 ka'-o-lin.  
 Kha-li'-fa (*kā-lē*-).  
 ki'-wi (*kē-wī*).  
 kraal (*krāl*).  
 lar'-ynx (-*ingks*).  
 lib'-er-tine (-*līn*).  
 lon-gev'-i-ty (-*jēv'-ī-tī*).  
 \*lough (*loCH*, not *luf*).  
 ma-lign' (-*līn*).  
 mar'-ga-rine (-*gā-rēn*).  
 mar-quee' (-*kē*).  
 mas'-sage (-*sāzh*).  
 med-i-æ'-val (*mēd-ī-ē'*-).  
 mel-lif'-er-ous (-*us*).  
 me-men'-to.  
 mem'-o-ra-ble (-*rā-bl*).

mer'-ce-na-ry (-*sē-na-rī*).  
 met'-a-phor (-*fōr*).  
 mien (*mēn*).  
 min'-i-a-ture (-*ī-ā-tūr*).  
 mi-rage' (-*rāzh'*).  
 mo'-bile (-*bīl*, not -*bīl*).  
 mon'-grel (*mung'-*).  
 mon'-o-logue (-*log*).  
 mon-op'-o-ly (-*lī*).  
 mort'-gage (*mor'-*).  
 na-ive' (*nā-ēv'*).  
 non'-chal-ance (-*shal-ans*).  
 nou'-gat (*noo'-gā*).  
 nox'-ious (*nok'-shus*).  
 nu'-ga-to-ry (*nū'-gā-tō-rī*).  
 o-a'-sis, or o'-a-sis.  
 ob-se'-qui-ous (-*kwē-us*).  
 oc-cult'.  
 o'-di-ous (-*dī-us*).  
 om-nis'-cient (-*nish'-ēnt*).  
 o-paque' (-*pāk'*).  
 open Sesame (*ses'-ā-mē*).  
 o'-ral (not *or'-al*).  
 o'-ri-ent (-*rī*-).  
 os'-cil-late (-*sīl*-).  
 o-ver-whelm' (-*hwelm'*).  
 pæ'-an (*pē'*-).  
 pal-an-quin' (-*kēn'*).  
 pa-la'-ver (-*lā'*-).  
 pan-a-ce-a (-*sē'*-).  
 pan-o-ra'-ma (-*rā'*-).  
 pan'-to-mime (not *mine*).  
 pa-py'-rus (-*pī'*-).  
 par-ab'-o-la.  
 pa'-ri-ah (*pā'*, or *pā'-rī*).  
 pec'-ca-ry (*pēk'-kā-rī*).  
 pe-cu'-ni-a-ry (-*nī-a-rī*).  
 ped'-ant.  
 per'-emp-to-ry (-*rī*).  
 per'-go-la.  
 per-im'-e-ter.  
 pes'-tle (*pēs'-l*, or *pēs'-tl*).  
 pe-tard' (*pī-tard'*, or *pē-tard'*).  
 †pi'-broch (*pē'-broCH*).  
 pique (*pēk*).  
 ple-be'-ian (*plē-bē'-yān*).  
 pleth'-o-ra (-*ōr-ā*, or *plē-thō'-rā*).  
 plov'-er (*plūv'-ēr*).

 \* Guttural CH as in Scottish *loch*.

 † *Ibid.*

pneu-mo'-ni-a (*nū-mō'-nī-ā*).  
 pome'-gran-ate (*pōmī'-gran-ā*).  
 pon'-iard (*-yard*).  
 pres-tige' (*-ēzh*).  
 pro'-te-in (*-tē-in*).  
 pseu'-do-nym (*sū'-dō-nim*).  
 quag'-ga (*kwāg'-*).  
 quas'-si-a (*kwash'-i-ā*).  
 quer'-u-lous (*-lus*).  
 queue (*kū*).  
 qui-es'-cent (*kwī-es'-ēnt*).  
 quix-ot'-ic (*kwiks-*).  
 quoit (*koi*).  
 rab'-bi (*-bī*).  
 rab'-id.  
 ra'-jah (*rā'-*).  
 rasp'-ber-ry (*raz'-*).  
 re-cal'-ci-trant (*-kāl'-sī-*).  
 rec-i-proc'-i-ty (*res-ī-pros'-ī-tī*).  
 re-con'-nai-sance (*re-kon'-nā-sāns*).  
 rec-on-noi'-tre (*-noy'-lē*).  
 rec'-re-ant (*rēk'-*).  
 re-dis-trib'-ute.  
 red'-o-lent.  
 reg'-icide (*rej'-ī-sīd*).  
 rem-i-nis'-cence (*-sens*).  
 re-nais'-sance (*rī-nā'-sāns*).  
 rep'-li-ca (*-lī-kā*).  
 re'-qui-em (*rē-kwī-*, or *rēk-wī-*).  
 res'-pite (*-pī*, not *-pīl*).  
 res'-tau-rant (*-to-rān*, or *-rant*).  
 re-veil'-le (*-vēlī*, *-vālye*).  
 ric'-o-chet (*rīk-ō-shā*).  
 ris'-sole (*rē'sōl* or *ris'ōl*).  
 route (*root*).  
 sa-ga (*sā'-gā*).  
 sah'-ib (*sā'-*, or *sā'-*).  
 sal'-u-ta-ry (*-tā-rī*).  
 sa-ti'-e-ty (*sā-tī'-ī-tī*).  
 sed'-en-ta-ry (*-tā-rī*, not *sēden'* nor *sē-dēn-*).  
 ser'-ra-ted (not *se-rā'-*).  
 si'-ne-cure (*sī-nī-kūr*).  
 so'-journ (*sō'-jēr'n*, or *sōj-ēr'n*).  
 sub-pœ'-na (*-pē'-nā*).  
 su-per'-flu-ous (*-ūs*).  
 tab'-ard.  
 tac'-i-turn (*tas'-ī-*).  
 tar'-pau-lin.  
 tau-tol'-o-gy (*-jī*).

te-lep'-a-ty (*-ā-thī*, or *tēl'-ē-path-ī*).  
 tel'-e-pho-ny (or *tēl-ēf'-ō-*).  
 ter'-ma-gant (*-mā-gānt*).  
 the'-a-tre (*thē'-ā-tr*).  
 ti-a'-ra (*tī-ā'-rā* or *tiar'a*).  
 ti-rade' (*tī-rād'*).  
 tor-na'-do (*-nā'-*, not *nā'-*).  
 trans-mi'-gra-to-ry (*-mī'-grā-lō-rī*).  
 tri-cen'-ten-a-ry (*-sen'-ten-ā-rī* or *-sen-ten'-*).  
 tur'-gid (*-jīd*).  
 uh'-lan (*oo'-*, or *ū'-*).  
 Uit'-land-er (*oyl'-*, or *wēt'-land-ēr*).  
 um-brel'-la (*-lā*).  
 u-na-nim'-i-ty (*-ī-tī*).  
 un-con'-scion-a-ble (*-shun-ā-bl*).  
 un-prec'-c-dent-ed (*-pres'-*).  
 un-sta'-ble.  
 vac'-il-late (*vās'-*).  
 va-ga'-ry (*vā-gā'-*).  
 val'-et (*vāl'-ēt*, or *vāl'-ā*).  
 val-ise' (*-ēs'*, not *vāl'-īs*).  
 vap'-id.  
 ve'-he-ment (*vē'-hē-*).  
 ver-mi-cel'-li (*-chel'-lī*).  
 vet'-er-in-ar-y (*-ī*).  
 vict'-ual (*vīt-l*).  
 Vik'-ing.  
 vi-ra'-go (*vī-rā'-*).  
 vir'-ile (*vīr'-īl*).  
 vis'-count (*vī'-*).  
 viz'-i-er (*vīz'-ī-ēr*).  
 Wednesday (*wenz'-dā*).  
 worst'-ed (*wōdōst-*).  
 ze'-bra (*zē'-brā*).  
 ze-na'-na (*-nā'-*).  
 ze'-nith (*zē-nīth*, or *zēn'-*).  
 zo-o-log'-i-cal (*-lōj'-*).  
 zo-ol'-o-gist (*-jīs*).

## A TREASURY OF WORDS

The teacher will find the following lists of words very useful for reference. A large number of profitable exercises can be set in connection with them. Here are a few examples:—

I. Add suitable phrases to the following;  
*e.g., journey by land; excursion to Epping Forest*:—

journey; excursion; expedition; circuit; pilgrimage; promenade; emigration; procession; cavalcade; caravan; navigation; voyage; cruise; sail; flight.

II. Add suitable adjectives to the following nouns; e.g., *experienced traveller*; *zealous itinerant*:—

traveller; voyager; itinerant; passenger; tourist; vagrant; pilgrim; pedestrian; emigrant; fugitive; horseman; equestrian; cavalier; postilion; mariner; navigator; sailor; marine; aeronaut.

III. Write about twelve sentences, using one or more words from each of the following three groups in each sentence:—

*Carrier*; porter; coolie; conductor; locomotive; horse; steed; charger; pack-horse; donkey; mule; camel; dromedary; llama; elephant; carrier-pigeon.

*Carriage*; caravan; wagon; stage-coach; sledge; wheelbarrow; coach; chariot; omnibus; sedan-chair; palanquin; litter; stretcher; motor-car; ship; vessel; craft; squadron; dreadnought; schooner; barge; smack; yacht; whaler; collier; submarine; boat; dinghy; balloon; aeroplane; airship; aerobus.

*Velocity*; speed; celerity; rapidity; expedition; agility; promptness; promptitude; dispatch; haste; precipitation.

IV. Use the following adjectives with suitable nouns; e.g., *pretty lace*; *beautiful scene*; *handsome present*:—

*Pretty*; beautiful; handsome; fine; lovely; graceful; elegant; delicate; fair; comely; shapely; symmetrical; neat; attractive; resplendent; gorgeous; dazzling; magnificent.

*Ugly*; plain; homely; gross; unsightly; ill-favoured; hard-featured; ungainly; uncouth; clumsy; awkward; rough; deformed; grotesque; squalid; forbidding; monstrous.

V. Add suitable *objects* to the following verbs expressing *movement*; e.g., *immerse the body*; *traverse the prairie*; *penetrate the thick wood*:—

immerse; traverse; penetrate; transgress; ascend; vault; descend; cleave; exalt; dredge; wheel; rotate; revolve; oscillate; vibrate; agitate.

VI. Add suitable adverbs to the following verbs expressing *motion forward*:—*march*; *prowl*; *promenade*; *glide*; *skate*; *deliver*; *urge*; *shoot*; *gallop*; *conduct*; *transpose*; *fly*; *migrate*; *ride*; *bear*; *trip*; *bounce*; *bolt*.

## Nouns

1. **Activity**: briskness; quickness; promptitude; alertness; agility; vivacity; zeal; alacrity; energy; vigour; industry; assiduity; diligence; perseverance; patience; persistence.

**Inactivity**: idleness; sloth; laziness; indolence; supineness; languor; torpor; dilatoriness; somnolence; lethargy; trance; hibernation; dream.

2. **Agent**: performer; operator; hand; executor; maker; consignee; artist; workman; artisan; artificer; architect; mechanic; machinist; engineer; manufacturer; practitioner; operative; journeyman; labourer; smith; co-worker.

3. **Agriculture**: cultivation; husbandry; farming; tillage; gardening; horticulture; floriculture; vineyard; vinery; garden; nursery; hothouse; orchard; conservatory; greenhouse; winter garden; pinery; fernery; husbandman; horticulturist; gardener; florist; agriculturist; farmer.

4. **Amusement**: diversion; entertainment; sport; recreation; relaxation; treat; pastime; holiday; frolic; game; prank; dance; festival; revelry; feast; banquet.

5. **Appearance**: phenomenon; sight; spectacle; show; scene; view; prospect; vista; landscape; display; pageant; panorama; phantom; apparition; spectre; aspect; look; complexion; shape; mien; air; cast; carriage; demeanour; expression; presence; feature; countenance; visage; profile.

6. **Arrival**: home; return; goal; destination; harbour; haven; port; landing-place; terminus.

**Departure**: removal; exit; exodus; embarkation; flight; adieu; farewell.

7. **Assemblage**: collection; gathering; muster; association; concourse; assembly;

congregation; congress; convocation; synod; museum; menagerie; multitude; crowd; throng; rabble; mob; press; crush; horde; posse; body; tribe; crew; gang; knot; band; party; swarm; shoal; bevy; galaxy; covey; flock; herd; drove; corps; troop; squad; squadron; phalanx; platoon; company; regiment; battalion; legion; host; army; clan; brotherhood; sisterhood; fraternity; party; volley; shower; storm; group; cluster; parcel; bundle; faggot; truss; shock; rock; stack; sheaf; accumulation; congeries; heap; lump; pyramid; pile; cumulation; conglomeration.

**8. Attack :** offence; assault; charge; onset; onslaught; brunt; sally; invasion; irruption; foray; raid; devastation; siege; investment; fire; volley; cannonade; broadside; bombardment; fusillade.

**Defence :** self-defence; self-preservation; protection; guard; guardianship; ward; security; impregnability; fortification; stronghold; fortress; citadel; asylum; defender; protector; guardian; champion; knight-errant.

**9. Authority :** influence; patronage; power; control; despotism; command; empire; rule; dominion; sovereignty; supremacy; lordship; mastery; government; presidency; monarchy.

**Laxity :** laxness; licence; relaxation; slackness; toleration; anarchy; misrule; interregnum.

**10. Business :** affair; concern; task; work; job; errand; commission; office; charge; care; duty; province; department; function; mission; vocation; calling; profession; trade; faculty; craft; career; line; place; post; sphere; capacity; employment; engagement; exercise; occupation; situation.

**11. Carrier :** porter; coolie; conductor; locomotive; horse; steed; charger; pack-horse; donkey; mule; camel; dromedary; llama; elephant; carrier-pigeon.

**Carriage :** caravan; wagon; stagecoach; sledge; wheelbarrow; coach; chariot; omnibus; sedan chair; palanquin; litter; stretcher; motor car; ship; vessel; craft; squadron; dreadnought; schooner; barge;

smack; yacht; whaler; collier; submarine; boat; dinghy; balloon; aeroplane; airship; aerobus.

**Velocity :** speed; celerity; rapidity; expedition; agility; promptness; promptitude; dispatch; haste; precipitation.

**12. Compact :** contract; agreement; bargain; pact; stipulation; covenant; settlement; convention; charter; treaty; indenture; negotiation; transaction; ratification; settlement; bond.

**13. Contention :** strife; contest; struggle; debate; competition; rivalry; race; heat; steeplechase; wrestling; conflict; skirmish; encounter; fight; battle; combat; action; engagement; joust; tournament; duel; war; hostilities.

**Peace :** amity; truce; harmony; concord; agreement; unanimity; reconciliation; armistice; suspension of hostilities.

**14. Courage :** bravery; valour; boldness; spirit; daring; gallantry; intrepidity; confidence; audacity; nerve; pluck; fortitude; firmness; resolution; heroism; chivalry.

**Cowardice :** timidity; faint-heartedness; baseness.

**15. Courtesy :** good manners; politeness; polish; civility; good temper; complacency; graciousness; affability; amiability; compliment; obeisance; reverence; salaam; embrace; obsequiousness.

**Discourtesy :** rudeness; incivility; misbehaviour; ill-temper; churlishness; moroseness; austerity; irascibility.

**16. Director :** manager; master; head; minister; premier; governor; rector; comptroller; superintendent; supervisor; president; superior; inspector; visitor; monitor; overseer; taskmaster; official; officer; conductor; steersman; pilot; guide; guard; driver; postilion; chauffeur; steward; bailiff; foreman.

**17. Food :** nourishment; provender; nutriment; provisions; ration; prey; forage; pasturage; fare; diet; regimen; victuals; refreshment; entertainment; banquet.

**18. Gift :** donation; present; boon; favour; grant; offering; bribe; charity; alms; bounty; gratuity; allowance; con-

tribution; subscription; tribute; bequest; legacy.

**19. Gust:** blast; breeze; squall; gale; storm; tempest; hurricane; whirlwind; tornado; simoon; monsoon; trade wind; sirocco.

**20. Information:** communication; intimation; notice; notification; announcement; statement; representation; specification; report; advice; hint; suggestion; insinuation; glance; gesture; whisper; implication.

**Concealment:** secrecy; stealth; hiding; disguise; slyness; mystery; mystification; reservation; puzzle; enigma; riddle.

**21. Inhabitant:** resident; dweller; occupier; occupant; householder; lodger; inmate; tenant; sojourner; settler; squatter; backwoodsman; colonist; denizen; citizen; townsman; villager; cottier; native; aboriginal; garrison; crew; population; colony; settlement; household.

**Abode:** dwelling; lodging; residence; address; habitation; berth; seat; quarters; home; fatherland; country; homestead; fireside; hearth; roof.

**22. Junction:** union; connection; conjunction; annexation; attachment; matrimony; confluence; communication; joint; juncture; hinge; reunion.

**Separation:** disunion; isolation; parting; division; fracture; dislocation; severance; section; cleavage; breach; divorce.

**23. Journey:** excursion; expedition; circuit; pilgrimage; promenade; emigration; procession; cavalcade; caravan; navigation; voyage; cruise; sail; flight.

**24. List:** catalogue; inventory; schedule; register; record; account; syllabus; roll; tally; file; panel; calendar; index; table; book; ledger; synopsis; contents; invoice; bill of lading; bill of fare; prospectus; programme; menu.

**25. Love:** fondness; liking; inclination; regard; partiality; admiration; affection; sympathy; tenderness; attachment; enthusiasm; rapture; infatuation.

**Hate:** hatred; disfavour; estrangement; odium; umbrage; grudge; malice; disgust; repugnance; aversion; antipathy; dislike.

**26. Party:** partnership; fraternity; company; society; firm; house; body; corporation; guild; fellowship; brotherhood; sisterhood; communion; clan; club; gang; faction; cabal; league; alliance; coalition; confederacy; federation; side; band; staff; crew; set; posse; phalanx.

**27. Plan:** scheme; devise; imagine; design; frame; contrive; forecast; project; plot; invent; prepare; hatch.

**28. Pleasure:** gratification; enjoyment; relish; zest; satisfaction; content; comfort; joy; gladness; delight; happiness; felicity; bliss; ecstasy.

**Pain:** suffering; displeasure; dissatisfaction; discontent; discomfort; uneasiness; disquiet; weariness; care; anxiety; vexation; trouble; solicitude; grief; sorrow; affliction; unhappiness; misery; wretchedness; anguish; martyrdom.

**29. Repute:** distinction; note; reputation; notoriety; celebrity; fame; popularity; renown; immortality; glory; honour; credit; regard; respect; dignity; grandeur; splendour; majesty; rank; precedence; eminence; chief; leader.

**Disrepute:** discredit; degradation; confusion; dishonour; shame; disgrace; odium; ignominy; infamy; reproach; imputation.

**30. Scholar:** professor; graduate; doctor; gownsman; philosopher; clerk; linguist; pedant; pedagogue; bookworm; blue-stockings.

**31. Sound:** noise; strain; voice; cry; shout; scream; groan; din; clangour; uproar; peal; echo; chorus; knock; report; explosion; discharge; crash; ring; jingle; chime; grating; creak.

**Silence:** stillness; quiet; peace; calm; hush; whisper; murmur.

**Animal sounds:** cry; roar; bellow; bark; yelp; howl; bay; yap; growl; grunt; snort; neigh; bray; croak; snarl; mew; purr; bleat; low; caw; coo; cackle; gobble; quack; squeak; chuckle; cluck; clack; chirp; chirrup; crow; twitter; drone.

**32. Store:** stock; fund; supply; reserve; budget; quiver; mine; quarry; fountain; collection; accumulation; heap; hoard;

magazine; rick; bank; treasury; reservoir; repository; repertory; depository; museum; conservatory; menagerie; receptacle; warehouse; granary; armoury; arsenal; coffer.

**33. Traveller:** voyager; itinerant; passenger; tourist; vagrant; pilgrim; pedestrian; emigrant; fugitive; horseman; equestrian; cavalier; postilion; mariner; navigator; sailor; marine; aeronaut.

### Verbs

**34. To amuse:** divert; interest; entertain; rejoice; cheer; recreate; enliven; solace; play; sport; disport; revel; frolic; caper.

**35. To approve:** esteem; appreciate; value; admire; commend; recommend; praise; laud; compliment; cheer; eulogise; extol; glorify; magnify; bless.

**To disapprove:** criticise; disparage; deprecate; defame; revile; blame; censure; stigmatise; reprehend; admonish; remonstrate; reprove; lecture; reprimand; reproach; chide; scold; abuse; ostracise.

**36. To assemble:** collect; muster; meet; unite; cluster; flock; herd; crowd; throng; associate; congregate; resort; convoke; accumulate.

**To disperse:** scatter; sow; disseminate; diffuse; shed; spread; dispense; distribute; dispel; strew; sprinkle; retail; intersperse.

**37. To be attentive:** attend; advert to; mind; observe; look at; see; view; remark; heed; notice; apply the mind; look after; examine; glance at; scrutinise; review; contemplate.

**To be inattentive:** overlook; disregard; pass over; gloss over; divert the attention; distract; disconcert; confuse; perplex; bewilder.

**38. To describe:** speak of; state; set forth; sketch; delineate; represent; portray; depict; relate; recite; recount; sum up; run over; recapitulate; narrate; rehearse; report.

**39. To direct:** manage; govern; guide; conduct; administer; regulate; steer; pilot; preside; superintend; supervise; control.

**40. To enter:** intrude; break in; invade; flow into; insinuate itself; penetrate; insert; drive in; wedge in; introduce; import; smuggle.

**To eject:** emit; expel; reject; discharge; give out; cast out; clear out; clean out; drive out; root out; pour out; evacuate; disgorge; empty; banish; exile; deport; turn adrift.

**41. To expand:** enlarge; extend; grow; increase; swell; gather; dilate; stretch; spread; bud; shoot; sprout; germinate; open; distend; develop; amplify; magnify; inflate.

**To diminish:** lessen; decrease; dwindle; shrink; contract; collapse; wither; decay; waste; wane; ebb.

**42. To hinder:** impede; prevent; retard; slacken; obviate; avert; ward off; incommode; obstruct; stay; stop; bar; lock; restrain; check; discourage; discountenance; thwart; interrupt; intercept; frustrate; defeat; interpose; interfere; encumber.

**To aid:** assist; help; succour; support; promote; further; sustain; uphold; advance; furnish; reinforce; nourish; favour; encourage; patronise; serve; oblige; accommodate; attend; wait on; entertain; expedite; quicken; hasten.

**43. To improve:** mend; advance; progress; amend; rally; recover; ameliorate; cultivate; repair; correct; rectify; reform; redress; purify; refine; relieve; refresh; restore; renew; palliate; mitigate.

**To deteriorate:** wane; ebb; degenerate; decline; sink; lapse; recede; decay; perish; die; injure; impair; mar; vitiate; debase; spoil; corrupt; tarnish; corrode; undermine; disorganise; lay waste; ruin.

**44. To increase:** augment; enlarge; amplify; extend; dilate; swell; expand; grow; stretch; rise; advance; spread; raise; heighten; strengthen; exalt; magnify; exaggerate.

**To decrease:** diminish; lessen; dwindle; shrink; contract; shrivel; waste; wear; wane; ebb; decline; reduce; curtail; abate; extenuate; weaken.

**45. To induce:** move; lead; draw; bring; influence; bias; procure; incline; dispose;

prompt; whisper; recommend; encourage; invite; solicit; entreat; plead; exhort; attract; tantalise; entice; lure; decoy; conciliate; coax; cajole; inveigle; persuade; bribe.

**46. To inquire :** seek; search; reconnoitre; explore; look for; sound; rummage; ransack; pry; pursue; hunt; track; trail; trace; investigate; to follow up; institute; conduct; prosecute an inquiry; overhaul; examine; study; consider; fathom; discuss; agitate; probe; scrutinise; analyse; dissect; sift; interrogate; catechise; cross-examine.

**To answer :** respond; reply; retort; rejoin; acknowledge; explain; solve; resolve; expound; decipher; interpret; unravel; discover.

**47. To liberate :** free; emancipate; release; loose; relax; unfetter; disengage; discharge; dismiss; deliver; extricate; clear; acquit; redeem; ransom.

**To restrain :** constrain; restrict; curb; debar; fetter; bridle; muzzle; confine; impound; imprison; incarcerate; immure.

**48. To please :** gratify; satisfy; indulge; humour; regale; refresh; charm; rejoice; cheer; delight; enliven; transport; bless; captivate; fascinate; enrapture.

**To displease :** annoy; discompose; trouble; disquiet; cross; tease; fret; vex; grieve; afflict; distress; harass; perplex; pain; hurt; wound; shock; irritate; provoke; maltreat; persecute; repel; offend.

**49. To be present :** occupy; remain; attend; stand; inhabit; dwell; reside; sojourn; stay; live; abide; lodge; nestle; perch; roost; camp; bivouac; anchor; settle; frequent; haunt; fill; pervade; permeate; overspread; be diffused through.

**To be absent :** vacate; keep away; absent oneself; *not* to inhabit; *not* to dwell, etc.

**50. To produce :** effect; perform; operate; make; construct; fabricate; manufacture; weave; forge; coin; carve; chisel; build; raise; edify; erect; establish; compose; organise; institute; create.

**To destroy :** sacrifice; demolish; overthrow; overwhelm; eradicate; extirpate; crush; quell; batter; suppress; dispel;

engulf; erase; lay waste; ravage; dis- mantle; devour; devastate; exterminate; extinguish; annihilate.

**51. To request :** ask; beg; crave; pray; petition; solicit; prefer a request; call upon; make application; make bold to ask; invite; entreat; beseech; supplicate; implore; con- jure; adjure; invoke; appeal to; urge; importune; demand.

**To deprecate :** protest; expostulate; enter a protest; intercede for.

**52. To see :** behold; discern; perceive; descry; spy; look; view; peer; peep; pry; scan; survey; reconnoitre; inspect; recog- nise; mark; regard; watch; contemplate; speculate; discover; distinguish.

**53. To spread :** disperse; scatter; distri- bute; diffuse; disseminate; shed; sow broad- cast; sprinkle.

**To recede :** retire; retreat; withdraw; shrink; decamp; bolt; run away; abscond.

**54. To solidify :** consolidate; congeal; coagulate; curdle; crystallise; petrify; con- dense; thicken; squeeze; compress; ram down.

**55. To teach :** instruct; enlighten; edify; inculcate; instil; explain; expound; lecture; preach; educate; train; discipline; drill; exercise; direct; guide; initiate.

**56. To think :** reflect; cogitate; consider; deliberate; speculate; contemplate; meditate; ponder; muse; ruminate; study; digest; discuss.

**57. To travel :** journey; walk; march; stalk; ride; drive; perambulate; flit; migrate; emigrate; rove; prowl; roam; range; wander; ramble; stroll; saunter; step; promenade; traverse.

### Adjectives

**58. Abrupt :** steep; rugged; rough; craggy; precipitous; sudden; unexpected; sharp.

**Even :** smooth; level; plane; equal; uniform; equable; regular; unvaried; sym- metrical; alike.

**59. Active :** brisk; quick; prompt; alert; zealous; keen; enterprising; industrious; assiduous; diligent; persevering; indefatig- able; energetic.

**Inactive:** unemployed; deliberate; calm; indolent; idle; languid; dilatory; listless; passive; dormant.

**60. Beneficial:** valuable; serviceable; profitable; precious; good; harmless; estimable; expensive.

**Hurtful:** injurious; mischievous; pernicious; bad; unprofitable; obnoxious; venomous; destructive.

**61. Bright:** vivid; lustrous; luminous; shining; gleaming; scintillating; flashing; pellucid; irradiating; twinkling; coruscating; lucid; resplendent; beaming; dazzling; sublime; magnificent.

**Dim:** dull; dingy; faint; cloudy; misty; foggy; lowering; lurid; gloomy; overcast; sombre; obscure.

**62. Cautious:** wary; careful; heedful; stealthy; prudent; circumspect; discreet; cool; steady; self-possessed; politic.

**Rash:** headstrong; wanton; reckless; desperate; wild; precipitate; Quixotic; imprudent; indiscreet; incautious; improvident; venturesome.

**63. Celebrated:** famous; glorious; illustrious; renowned; noted; distinguished; popular; notorious.

**Unhonoured:** inglorious; mean; disreputable; despicable; undignified; infamous; ignoble; degraded; contemptible.

**64. Certain:** sure; assured; positive; inevitable; unavoidable; unerring; infallible; indubitable; indisputable; uncontested; undeniable; incontrovertible; undoubted; unanswerable; irrefutable; authoritative.

**Uncertain:** doubtful; dubious; precarious; casual; indecisive; undecided; unsettled; vague; indefinite; ambiguous; undefined; puzzling; enigmatic; questionable; hypothetical; fallible; fallacious; suspicious; unconfirmed.

**65. Cheerful:** bright; hearty; lively; vivacious; blithe; sprightly; mirthful; jolly; jovial.

**Cheerless:** joyless; dull; sad; frowning; low-spirited; disconsolate; forlorn; desolate; comfortless.

**66. Choice:** fine; superior; excellent; exquisite; inestimable; invaluable; price-

less; incomparable; peerless; rare; select; expensive.

**Hateful:** odious; detestable; execrable; abominable; loathsome; repulsive.

**67. Clean:** pure; spotless; immaculate; unstained; unsoiled; unsullied; spruce; tidy; washed; swept; purified.

**Unclean:** dirty; soiled; dusty; unwashed; unswept; coarse; foul; impure; offensive; abominable; corrupt; tainted.

**68. Clever:** intelligent; sharp; shrewd; quick; sagacious; keen; expert; skilful; dexterous; adroit.

**Stupid:** unintelligent; dull; weak; stolid; childish; puerile; inexpert; unskilful.

**69. Constant:** stable; invariable; unchangeable; permanent; durable; fixed; steady; immovable.

**Inconstant:** variable; changeable; unstable; vacillating; restless; fickle; wayward.

**70. Elevated:** lofty; tall; high; towering; raised; crowning; mountainous; aerial.

**Low:** flat; level; even; smooth; uniform; equal; regular; unvaried; symmetrical.

**71. Expert:** dexterous; adroit; apt; sharp; handy; deft; quick; smart; nimble; ambidextrous; skilful.

**Inexpert:** unqualified; incompetent; disqualified; inapt; raw; inexperienced; unskilful.

**72. Fair:** lovely; favourite; attractive; engaging; prepossessing; captivating; fascinating; charming; exquisite; handsome; graceful.

**Odious:** hateful; horrid; unpopular; repulsive; offensive; nauseous; nasty; abominable; distorted; grotesque.

**73. Generous:** unselfish; disinterested; liberal; princely; magnanimous; philanthropic; hospitable; charitable.

**Selfish:** mean; mercenary; miserly; ungenerous; covetous; avaricious; greedy; parsimonious.

**74. Handsome:** graceful; lovely; beautiful; elegant; fair; refined; comely; delicate; attractive; prepossessing.

**Plain:** gross; ugly; inelegant; unsightly; ungainly; uncouth; clumsy; awkward; grotesque; distorted.



**5. Hard** : rigid; stiff; firm; unyielding; exible; solid; adamantine; harsh; cruel. **loft** : tender; supple; pliable; flexible; etable; yielding; ductile; malleable.

**6. Honest** : ingenuous; straightforward; ; artless; guileless; sincere; natural; eigned; truthful; veracious; candid; eserved; frank.

**Dishonest** : disingenuous; hollow; insin- e; double-faced; hypocritical; false; faith- ; artful; sly; designing; simulated; untrue.

**7. Hopeful** : trusting; confiding; confi- it; secure; sanguine; enthusiastic; fear- ; unsuspecting; unsuspicious; anspicious; pitious; reassuring.

**timid** : afraid; timorous; fearful; shocked; vious; diffident; apprehensive; frightened; ved; overawed; pale; alarmed; terrified; rified; aghast; dismayed; horrified; ounded; appalled.

**8. Huge** : immense; enormous; mighty; pendous; gigantic; monstrous; preposter- ; colossal; Brobdingnagian; Cyclopean.

**Microscopic** : impalpable; imperceptible; isible; infinitesimal; inappreciable; liputian.

**9. Illustrious** : glorious; honourable; inent; exalted; noble; distinguished; ust; majestic; notable; notorious.

**ignoble** : inglorious; dishonourable; mean; amous; contemptible; unhonoured; low; lignified.

**10. Knowing** : aware of; cognizant of; uainted with; conscious of; conversant h; proficient in; familiar with; instructed; rned; educated; enlightened; well- rmed; scholastic; known; familiar.

**ignorant** : unknowing; unconscious; ware; unacquainted; uninstructed; un- ored; shallow; superficial; illiterate; un- icated; unlearned; confused; bewildered; nown; novel; unexplored; unperceived.

**11. Loud** : noisy; clamorous; vociferous; stering; riotous; turbulent; tumultuous; oarious; stentorian.

**loft** : faint; low; hoarse; liquid; whisper- ; gentle; murmuring; soothing.

**12. Merry** : joyous; joyful; jolly; jovial; yful; frisky; frolicsome; jocular.

**Grave** : serious; sedate; staid; sober; solemn; demure; grim; rueful.

**83. Obstinate** : self-willed; wilful; tena- cious; opinionated; stiff; stubborn; obdu- rate; rigid; uninfluenced; unyielding; in- tractable; headstrong; refractory; inexorable.

**Submissive** : amenable; tractable; man- ageable; docile; compliant; teachable; tame.

**84. Patient** : meek; tolerant; submissive; content; resigned; gentle; mild; calm; cool; composed; collected; placid; quiet; tranquil; undisturbed; demure; sedate; staid; sober; imperturbable; philosophic; stoical.

**Impatient** : intolerant; restless; fidgety; irritable; vehement; violent; uncontrolled; impetuous; fiery; rampant; turbulent; irrepressible; ungovernable; uncontrollable.

**85. Pleasing** : agreeable; grateful; pleasant; pleasurable; acceptable; welcome; comfort- able; genial.

**Painful** : unpleasant; displeasing; dis- agreeable; unwelcome; uncomfortable; bitter; undesirable; formidable; perilous; shocking; ghastly; astounding.

**86. Plentiful** : plenteous; copious; prolific; abundant; ample; sufficient; luxuriant; enough; inexhaustible.

**Scanty** : bare; insufficient; pinched; meagre; slender; inadequate; deficient; famished; poor.

**87. Proud** : haughty; lofty; high; super- cilious; inflated; disdainful; arrogant; vain- glorious; conceited; self-satisfied.

**Humble** : lowly; meek; submissive; resigned; modest; diffident; timorous; shy; unobtrusive.

**88. Resolute** : determined; steadfast; steady; constant; decided; persevering; dogged; unshaken; unflinching; unyielding; firm.

**Irresolute** : wavering; undetermined; un- decided; vacillating; changeable; hesitating; unstable; unsteady; inconstant.

**89. Secure** : sure; certain; safe; fast; snug; fixed; sheltered; invulnerable; im- pregnable; reliable; substantial.

**Insecure** : unguarded; unprotected; un- safe; defenceless; helpless; vulnerable; un- certain; unreliable; unsubstantial.

**90. Sensible :** wise; intelligent; reasonable; sober; sound; prudent; sagacious; thoughtful.

**Senseless :** foolish; imbecile; absurd; nonsensical; silly; irrational; imprudent; thoughtless; unsound; unreasonable; unwise; unintelligent.

**91. Steadfast :** resolute; decided; determined; unflinching; unwavering; unchangeable; inexorable.

**Wavering :** irresolute; hesitating; undecided; faltering; unresolved; vacillating.

**92. Strong :** vigorous; robust; powerful; potent; sturdy; stalwart; hale; brawny; sinewy; athletic; hardy; cogent; forcible; invincible; Herculean; adamant; gigantic; irresistible.

**Weak :** feeble; infirm; powerless; helpless; prostrate; emaciated; thin; flimsy; slight; defenceless; debilitated; incapable; decrepit; paralysed.

**93. Sunny :** sultry; tropical; torrid; mild; warm; genial; hot; close.

**Frosty :** icy; frigid; bleak; raw; chilly; bitter; biting; piercing; inclement; arctic.

**94. Sweet :** palatable; dainty; delicate; delicious; savoury; luscious; luxurious.

**Bitter :** sharp; sore; acute; severe; harsh; cruel; biting; irritating; virulent.

**95. Vast :** immense; enormous; stupendous; prodigious; indefinite; boundless; unlimited; illimitable; immeasurable; infinite.

**Little :** small; minute; diminutive; inconsiderable; puny; petty; miniature; dwarfed; microscopic.

**96. Virtuous :** good; meritorious; deserving; worthy; dutiful; moral; commendable; praiseworthy; excellent; pure; sterling; noble.

**Vicious :** wicked; unprincipled; worthless; heartless; unrighteous; culpable; profligate; depraved; villainous; incorrigible.

**97. Visible :** perceptible; discernible; apparent; plain; manifest; evident; obvious; clear; distinct; recognisable; palpable; ostensible; conspicuous; prominent.

**Invisible :** imperceptible; unseen; concealed; confused; obscure; misty; indis-

tinct; shadowy; indefinite; indistinguishable; blurred; veiled; screened; masked.

**98. Wise :** sagacious; sensible; calculating; thoughtful; prudent; politic.

**Foolish :** silly; irrational; narrow-minded; conceited; thoughtless; imprudent; absurd; imbecile; nonsensical.

### Adverbs

**99. In a small degree :** inconsiderably; slightly; minutely; faintly; feebly; lightly; imperfectly; moderately; scantily; miserably; wretchedly; sparingly; tolerably; slenderly; modestly.

**100. In a great degree :** much; well; considerably; greatly; richly; largely; mainly; very much.

**101. In a positive degree :** positively; truly; verily; really; indeed; actually; assuredly; decidedly; absolutely; seriously; essentially; fundamentally; radically.

**102. In a high degree :** highly; deeply; strongly; mightily; powerfully; profoundly; extremely; exceedingly; excessively; intensely; exquisitely; acutely; supremely; monstrously; extraordinarily; exorbitantly; indefinitely; unspeakably; inexpressibly; unutterably; incalculably; infinitely.

**103. In a painful degree :** painfully; sadly; sorely; bitterly; grievously; miserably; cruelly; woefully; lamentably; shockingly; frightfully; dreadfully; fearfully; terribly; horribly.

### WORD DERIVATIVES

Although the fashion of learning by heart has to a large extent gone out of use, a plea must be made for the children to learn a certain number of Latin roots and a much lesser number of Greek roots in addition to a few prefixes and suffixes. The knowledge will always be valuable as a means of understanding and extending the vocabulary. As an illustration take the Latin word *porto*, which means in English, *I carry*.

The following words all contain within themselves the sense of the word *porto*; from

this word spring, as it were, a number of branches, which alter the appearance and vary the meaning of *I carry*:—

- port-able**, something able to be carried.
- port-er**, a person employed to carry packages.
- port-folio**, a case for carrying letters.
- port-manteau**, a case for carrying a mantle or cloak.
- com-port**, to carry oneself properly.
- dis-port**, to carry away from serious matters; to amuse.
- de-port**, to carry down or away; to exile.
- ex-port**, to carry goods out of a country.
- im-port**, to carry goods into a country.
- im-portant**, worth carrying; of value or consequence.
- sup-port**, to carry up; to uphold; to aid.
- trans-port**, to carry across (the sea).

Many useful exercises can be set in connection with the study of roots, prefixes and suffixes. Here are a few examples:—

I. Rewrite the following sentences, using, for the words in italics, single words containing the Latin word *clamo*, which means *I shout or call*; notice the form of the word in *exclaim*, to shout out.

- (1) A great *shout* arose from the spectators.
- (2) "Run!" *shouted* the father in a loud voice.
- (3) The king's *public call* was exhibited on the hoardings.
- (4) The Dutch have *called back* much waste land from the sea.
- (5) The proposal was greeted with *loud shouting of applause*.

II. The Latin word *duco* means *I lead*; notice the form of the word in *conduct*.

Rewrite the following sentences, using, for the words in italics, other words which convey the correct meaning.

- (1) The travellers were *conducted* through underground galleries.
- (2) The patient was given a draught to *conduce* sleep.
- (3) During the sale sixpence was *deducted* from every shilling.
- (4) The daily ration of one quart was *reduced* to one pint.
- (5) With many gentle caresses the poor dog was *induced*

to enter the house. (6) Arriving at the town we were *introduced* to the mayor.

III. The Latin word *scribo* means *I write*; notice the form of the word in *Scripture*. Use the following italicised words in sentences of your own:—

*inscription*, a writing upon: *describe*, to write about: *The Scriptures*, the Bible: *transcription*, the act of copying out in writing: *subscribe*, promise (by writing) to contribute: *postscript*, a part added to a letter; something written after: *conscript*, written together in a list.

IV. Use the word *out* in the explanation of the following words, thus:—*examine* (to search *out*); *except* (to take *out*).

excavate; excision; exclaim; exclude; excommunicate; excursion; execute; exempt; exert; exhale; exhaust; exhume; exile; exit; exodus; expand; expect; expel; expend; expire; explode; explore; expose; extend; extinguish.

V. Use the words *across* or *over* in the explanation of the following words; thus:—*transitive* (passing *over*).

transcription; transcend; transfer; transform; tranship; translate; translucent; transmit; transparent; transport; transpose; transverse.

VI. The Latin word *mitto* means *I send*. Use the word *send* or *sent* in the explanation of the following words.

admit; emit; remit; submit; transmit; permit; missionary; message; messenger; intermittent.

VII. Select from the *Treasury of Words* three suitable adjectives for describing each of the following nouns:—mountain; river; lake; valley; plain; meadow; ocean; harbour; storm.

VIII. Use the word *little* in the explanation of the following words:—duckling; gosling; foundling; codling; lambkin; mannikin; buskin; firkin; bullock; hillock; paddock; tussock.

(Note:—*darling*—a little dear; *Hawkin*—little Hal or Harry; *Dawkin*—little David; *Perkin*—little Peter; *Simpkin*—little Samuel.)

### ANTONYMS—WORDS OF OPPOSITE SENSE

#### Adjectives

accustomed: unusual.  
 active: inert.  
 alert: passive.  
 ample: scanty.  
 ancient: modern.  
 arrogant: humble.  
 beneficial: injurious.  
 blustering: gentle.  
 cautious: reckless.  
 celebrated: obscure.  
 compassionate: merciless.  
 conceited: modest.  
 conspicuous: imperceptible.  
 courageous: timorous.  
 dexterous: awkward.  
 dubious: assured.  
 equitable: unjust.  
 expedient: inexpedient.  
 expeditious: dilatory.  
 exquisite: detestable.  
 fidgety: placid.  
 flexible: unyielding.  
 foolish: wise.  
 fruitless: useful.  
 generous: selfish.  
 genuine: false.  
 healthy: diseased.  
 hospitable: frugal.  
 immaculate: soiled.  
 initial: final.  
 intelligible: unintelligible.  
 invariable: fluctuating.  
 logical: irrational.  
 luscious: unpalatable.  
 meek: ungovernable.  
 miraculous: ordinary.  
 ordinary: unusual.  
 plenteous: insufficient.  
 plentiful: scarce.  
 progressive: retrograde.  
 prudent: misguided.  
 resolute: vacillating.  
 restless: calm.  
 rigid: flexible.  
 romantic: prosaic.

ruthless: humane.  
 salubrious: unhealthy.  
 serious: trifling.  
 shallow: deep.  
 simple: intricate.  
 steadfast: wavering.  
 tainted: pure.  
 tenacious: fragile.  
 tractable: refractory.  
 vague: definite.  
 venturesome: spiritless.  
 violent: gentle.  
 vital: immaterial.  
 vivacious: languid.  
 voluntary: compulsory.  
 winsome: unprepossessing.

#### Nouns

acquisition: loss.  
 ability: incompetence.  
 advantage: disadvantage.  
 bravery: cowardice.  
 brutality: humanity.  
 cheerfulness: dejection.  
 combatant: non-combatant.  
 deficit: surplus.  
 economy: generosity.  
 elegance: ugliness.  
 entrance: exit.  
 execrations: plaudits.  
 exterior: interior.  
 gratitude: thankfulness.  
 ignorance: knowledge.  
 imbecile: sage.  
 insufficiency: plenitude.  
 lenience: severity.  
 moderation: luxury.  
 obligation: freedom.  
 optimism: pessimism.  
 parsimony: prodigality.  
 petulance: amiability.  
 provision: waste.  
 security: peril.  
 sedulousness: indolence.  
 summit: base.  
 rear: front.  
 recklessness: prudence.  
 tolerance: impatience.  
 truth: falsehood.

### Verbs

accept: reject.  
 accumulate: scatter.  
 approach: retire.  
 attract: repel.  
 beautify: disfigure.  
 choose: reject.  
 collect: disperse.  
 complicate: facilitate.  
 condemn: acquit.  
 consolidate: separate.  
 converge: diverge.  
 defame: praise.  
 diminish: increase.  
 distress: comfort.  
 done: begun.  
 elevate: depress.  
 enrich: impoverish.  
 exonerate: revenge.  
 exult: lament.  
 fatigue: refresh.  
 gratify: displease.  
 harass: assist.  
 illuminate: darken.  
 impede: expedite.  
 increase: decrease.  
 induce: dissuade.  
 insert: extract.  
 interest: weary.  
 lessen: extend.  
 magnify: reduce.  
 obscure: illuminate.  
 permit: prohibit.  
 persist: relinquish.  
 prejudice: benefit.  
 persuade: dissuade.  
 pursue: avoid.  
 recover: relapse.  
 rejoice: complain.  
 relieve: aggravate.  
 repress: encourage.  
 restore: appropriate.  
 resolve: hesitate.  
 retreat: advance.  
 reveal: secrete.  
 solidify: rarely.  
 triumph: fail.  
 volunteer: resist.  
 worry: comfort.

### A FEW LATIN ROOTS

In English different forms of a verb are frequently used for expressing different *times*; such as *fly* (present time); *flew* (past time); *have flown* (completed action). So in Latin different forms of the verb are similarly used, and as English words are derived from the different parts, one might easily be misled as to the *root* from which the English word is derived. For instance, the word *case* is derived from the Latin word *cado*, meaning *I fall*; the word *accident* is derived from another form of the word—*accidens*; the word *occasion* is derived from another form of the word—*casum*. Only one form of the Latin word is given in the following list, but if there is any doubt about the meaning or origin of a word, a dictionary should be consulted. Give practice in using in suitable sentences all the words in these lists. The children should try to get at the *literal* meaning of a word by considering the meaning of the root from which it is derived. Specially interesting words which should be looked up in a dictionary are marked with an asterisk(\*).

**ago, do, drive**; agent, act, action, actor, actuate, actual, cogent, counteract, exact, transact.

**amo, love**; amorous, amiable, amateur, amity, inimical, enemy.

**annus, year**; annual, biennial, annals, anniversary, superannuate.

**aqua, water**; aquatic, aquarium, aqueous, aqueduct.

**arma, arms**; arms, alarm (to arms), armistice, armour, army, armada.

**audio, hear**; audience, auditor, audible, obey, obedience.

**bene, well**; benefit, benediction, benefice, benevolent, beneficial, benefactor.

**cado, fall**; case, casual, incident, accident, decide, cadence, occasion, coincidence.

**caedo, kill, cut**; suicide, homicide, genocide, precise, concise, incision, cement, incisive.

**candeo, shine**; candid, candour, candle, incandescent, candelabrum, incense, chandelier, candidate.\*

**capio**, *take*; captive, capable, capture, capacity, receive, deceive, accept, except, receipt, conceit, recipe.

**caput**, *head*; capital, decapitate, chief, handkerchief, precipice,\* captain, chapter, chaplet.

**caro**, *flesh*; carnal, carnage, carnivorous, charnel-house, carnation,\* carnival.\*

**cedo**, *go, yield*; proceed, procession, cease, accede, concede, exceed, ancestor, deccase.

**centum**, *hundred*; cent, century, centurion, centipede.\*

**charta**, *paper*; chart, charter, cartel, cartoon, card, carton.

**civis**, *citizen*; civil, civilian, civilise, city, citizen.

**clamo**, *shout*; claim, clamour, exclaim, disclaim, proclaim, reclaim, proclamation, exclamation.

**claudio**, *shut*; include, exclude, seclude, cloister, close, enclose, clause.

**colo**, *to till*; colony, culture, cultivate, agriculture, horticulture.

**cor**, *heart*; cordial, courage, discourage, encourage, core, concord, discord, record.

**corona**, *crown*; coronet, coronation, coroner,\* corolla, cornice.

**corpus**, *body*; corpse, corporal,\* corps, corset, corslet, corpulent.

**credo**, *believe*; creed, credible, credit, credulous, miscreant, recreant\*.

**crux**, *cross*; crucify, crusade, cruise,\* excruciate,\* crosier.\*

**cubo**, *lie down*; incubate, cubical, cubit,\* incumbent,\* recumbent, covey.\*

**cura**, *care*; curate, sinecure, curator, secure, incurable, accurate, procure.

**curro**, *run*; current, recur, occur, excursion succour, course, discourse, corridor.

**dens**, *tooth*; dent, dentist, trident, indent, indentures,\* dandelion.\*

**Deus**, *God*; deity, deify, O dear! divine, divination.

**dico**, *say*; dictionary, diction, benediction, malediction, dictate, predict, verdict, indict, indite, ditto.\*

**dies**, *day*; daily, dial, diary, diurnal, meridian, post meridiem, ante meridiem (before *middle day* or *noon*).

**duco**, *lead*; duke, conduce, conduct, educate,\* induce, traduce, conduit,\* ducat.\*

**duo**, *two*; dual, duplex, double, duet, doublet.\*

**facio**, *make*; fabric, forge, counterfeit, confectionary, office, feature,\* sufficient, effect, fable.

**fero**, *bear*; infer, confer, refer, differ, difference, suffer, transfer, reference, relate.

**finis**, *end*; finish, finite, infinite, confine, define, fine,\* finance, final, finality, affinity,\* finish.

**fluo**, *flow*; fluid, influence, affluent, influenza,\* superfluous.

**fortis**, *strong*; fortitude, fortify, fortress, comfort, force, enforce, reinforce, effort, fort.

**fundo**, *pour*; foundry, font, confound, confuse, refuse, infuse, fusible, diffuse.

**frango**, *break*; fracture, fraction, fragment, refractory, fragile, frail.

**granum**, *seed*; grain, pomegranate,\* granary, ingrain, garnet,\* granite, grenade, grenadier, grange, granule, granular, filigree.\*

**jacio**, *throw*; adjective, eject, object, reject, subject, interjection, ejaculate.

**jungo**, *join*; junction, conjunction, juncture.

**levis**, *light*; levity, alleviate, lever, elevate, relieve, relief, leaven, levy.

**ligo**, *bind*; ligament, ligature, religion, league, oblige, obligation, allegiance, liege, liable, ally.

**ludo**, *play*; elude, delude, illusion, allude, interlude, prelude, ludicrous.

**magnus**, *great*; magnitude, magnate, magnify, majority, mayor, maximum, maxim.\*

**malus**, *bad*; malign, malevolent, malediction, malady, malice, maltreat, malaria.

**manus**, *hand*; manual, manufacture,\* manacle, manuscript, manure,\* manoeuvre, manner.

**mare**, *sea*; maritime, marine, mariner, submarine, mermaid, rosemary.\*

**memini**, *remember*; memory, commemorate, memoir, remember, memorandum, memento.

**miles**, *soldier*; military, militia, militant, militate.

**mitto**, *send*; missionary, commit, admit, messenger, message, permit, mission, promise.

**moveo**, *move*; moment, promote, motion  
motor, emotion, mob.\*

**nascor**, *born*; nascent, nature, natural,  
natal, Noel, nativity, innate, cognate, nation.

**navis**, *ship*; navy, naval, navigate, navigable, nave.\*

**pater**, *father*; paternal, patrician,\* patri-  
mony, papa, Pope, patron.

**pes**, *foot*; pedal, impede, pedestrian, expe-  
dite, biped, pedestal.

**plaudo**, *clap the hands*; applaud, applause,  
plausible, explode.

**pendeo**, *hang*; pendant, pendulum, per-  
pendicular, pent-house,\* expend, expense,  
stipend, recompense, compensation.

**plico**, *fold*; ply, pliers, apply,\* reply,  
supplicate, suppliant, simple,\* multiple,  
duplex, duplicity, triplet, supple, display,  
employ, explicit, implicit, accomplice.

**pono**, *place*; pose, position, impose, impos-  
tor, post, postage.\*

**porto**, *carry*; import, export, portable,  
porthole, porter, portfolio, portmanteau.

**prehendo**, *take*; comprehend, prize, prison,  
prehensile, apprehend, comprise, reprisals.

**primus**, *first*; prime, primeval, primrose,\*  
primate, prince, principal, principle.

**quaero**, *seek*; query, inquire, inquest, quest,  
question, exquisite, inquisition, perquisite.

**rapio**, *snatch*; rapid, rapture, rapacious,  
rapt,\* surreptitious,\* ravish, ravenous, ravage.

**rego**, *rule*; correct, regulate, regiment,\*  
regent, region, rector, direct, rectify.

**rumpo**, *break*; rupture, corrupt, disruption,  
bankrupt, eruption, irruption.

**sal**, *salt*; saline, salary,\* salad, salt-cellar,  
sausage,\* saucer.\*

**salio**, *leap*; salient, sally, assault, insult,  
result, assail, salmon, desultory.

**seco**, *cut*; bisect, insect, dissect, trisect,  
segment.

**signum**, *mark*; sign, signify, design, desig-  
nate, signal, assign, seal, consign, resign,  
ensign, insignia.

**solvo**, *loosen*; solve, solvent, resolve,  
absolve, dissolve, soluble, solution.

**specio**, *look*; specimen, aspect, respect,  
respectable, spectator, special, spice,\* con-  
spicuous, suspicion, despise, spy.

**sto**, *stand*; station, estate, stable, stature,  
distant, armistice, superstition.

**teneo**, *hold*; tenant, tenacious, retain,  
sustain, maintain, contain, countenance.\*

**terra**, *earth*; terrace, terrier,\* territory,  
intern, disinter, subterranean, Mediterranean.

**valeo**, *strong*; value, valour, valiant,  
prevail, convalescent.

**verto**, *turn*; versatile,\* verse,\* pervert,  
invert, reverse, conversion, advertise, uni-  
verse, perverse.

**video**, *see*; visit, visor, vision, visible,  
providence, provide, provision,\* view.

**voco**, *call*; voice, vocal, vowel, vocabulary,  
vociferate.

## A FEW LATIN PREFIXES

**ad-**, means *to*. *Adhere*, to stick to; *adjoin*,  
to lie next to; *admit*, to allow to go on;  
*advance*, to promote to.

**com-**, means *together*, or *with*. *Compact*,  
packed together; *companion*, one who goes  
with another.

**con-**, means *together*, or *with*. *Conjunction*  
to join with; *connect*, to fasten together.

**de-**, means *down*, or *from*. *Describe*, to  
write down; *degrade*, to put down a step;  
*dejected*, cast down in spirits; *delirious*,  
wandering from the straight furrow (light-  
headed).

**dis-**, means *apart*. *Discuss*, to shake apart  
(examine); *disarray*, to throw apart; *dissolve*,  
to loosen apart.

**dis-**, means *not*. *Disbelieve*, not believe;  
*distrust*, not to trust.

**ex-**, means *out of*. *Except*, to take out;  
*export*, to carry out; *exclaim*, to cry out;  
*exclude*, to shut out.

**im-**, means *in* or *into*. *Import*, to carry  
into; *impede*, to put the foot in.

**in-**, means *in* or *into*. *Induct*, to lead in;  
*inflate*, to blow in.

**in-**, means *not*. *Infirm*, not strong; *ingrati-  
tude*, not grateful.

**post-**, means *after*. *Postpone*, to place after  
(delay); *postscript*, written after; *post mortem*,  
after death; *post meridiem*, after noon.

**pro-**, means *forth*, or *for*. *Profuse*, to pour forth; *progress*, to go forth; *project*, to throw forth; *pronoun*, for a noun.

**re-**, means *back*, or *again*. *Receive*, to take back; *recite*, to call back (remember); *recline*, to bend back; *record*, to keep back in the heart; *re-echo*, to echo again and again.

**sub-**, means *under*. *Subject*, thrown under another's authority; *subdue*, to lead under; *subjugate*, to yoke under; *sublet*, to underlet (to let to another); *sub-lieutenant*, under a lieutenant.

**trans-**, means *across*. *Transfer*, to carry across; *transcribe*, to write across; *transgress*, to step across (to break a law); *transcontinental*, across a continent; *transitive*, passing across.

**mikros**, *small*; microscope.

**monos**, *alone*; monastery, monarch, monologue, monopoly, monosyllable, monotone.

**phone**, *voice*; phonograph, symphony, phonetics, telephone.

**phos**, *light*; photograph, phosphorus.

**polis**, *city*; metropolis, Constantinople, police, policy, polite.

**polys**, *many*; polygamy, polygon, Polynesia, polypus, polytechnic.

**skopeo**, *see*; telescope, microscope, bishop, spectroscopy.

**tele**, *distant*; telegraph, telephone, telescope.

**therme**, *heat*; isotherm, thermometer.

**zoon**, *animal*; zoology, Zoological (Gardens); zoophyte, zodiac.

### A FEW GREEK ROOTS

**aster**, *star*; asterisk, aster, astrology, astronomy.

**bios**, *life*; biology, biography, amphibious.  
**ge**, *the earth*; geology, geography, geometry.

**grapho**, *write*; monograph, geography, biography, paragraph, telegraph, biograph, phonograph, autograph, photograph.

**kineo**, *move*; kinematograph.

**logos**, *word, speech*; dialogue, prologue, zoology, logic, catalogue, monologue, astrology.

**metron**, *measure*; metre, metric, meter, hexameter, thermometer, barometer.

### A FEW GREEK PREFIXES

**amphi-**, *on both sides*; amphibious, amphitheatre.

**anti-**, *against*; antipodes, antarctic, antidote.

**arch-**, *chief*; architect, archangel, archbishop.

**auto-**, *self*; autograph, autocrat, autobiography.

**cata-**, *down*; catalogue, catapult, cataract.

**dia-**, *two*; dialogue, diagonal.

**ex-**, *out of*; exodus, eccentric, ecstasy.

**eu-**, *well*; eulogise, eulogy, euphony.

**pro-**, *before, forth*; prologue, problem, proboscis, prophet.

## SOME NOTABLE AUTHORS

**E**XTRACTS from the writings of the following authors will be found in many books in the school library or the children's classbooks, and the children will like to know something about them.

ALCOTT, LOUISA MAY (1832-1888), American author, was born into a family which suffered much from the impracticality

of the father. She spent her life in trying to earn enough money to pay off his debts and to provide her family with the necessities for living. The family led a wandering existence, but the open-air life gave Louisa a strong physique. In her journal she records the efforts she made to earn money. She began as a dolls' dressmaker. At an early age she wrote sensational short stories



and also turned her hand to sewing, teaching, domestic service and nursing. Her letters home from hospital were later published as *Hospital Sketches*, and they brought her widespread celebrity. Her excessive generosity aggravated her need for money. This necessitated her continuous output and caused inequalities in her work, but her restless nature found relief in hasty writing. Her best book is, of course, *Little Women*. This is the most popular girls' book ever written in America and the story of Jo is her own story. This was followed by several other books, none of which achieved the same success. *Little Men* describes her nephews and *Lulu's Library* is named after her adopted niece. Louisa Alcott depicts childhood in a cheery and lifelike way. Although she was of an energetic nature, her continual overwork caused a breakdown in health and she died at the age of fifty-six.

ANDERSEN, HANS CHRISTIAN (1805-1875), Danish poet and writer, was the son of a poor shoemaker. He early showed signs of an imaginative temperament which was encouraged by his young parents. When he was eleven years old his father died and Hans no longer went to school. He stayed at home all day, building himself a toy theatre and dressing puppets to act in it. He read as many plays as he could, among them being translations of Shakespeare. In 1819 he decided that he wanted to be an opera singer and set out by himself for Copenhagen. There he was thought to be mad by many people and poor Hans nearly

died of starvation. However, he was befriended by two famous Danish musicians and a poet, but as his voice failed he became a dancing pupil at the Royal Theatre. The king of Denmark then became interested in this strange boy and sent him to a grammar school. Although he had published a volume before he went there, Hans was a very backward pupil and remained at school until he was twenty-two. These years were among the unhappiest of his life. Two years after he left he published a fantasy which

was a success, and also a farce and a book of poems. In 1833 he was enabled to make the first of his long journeys in Europe of which he wrote several books. Two years later appeared the first of his immortal *Fairy Tales*. At the outset these tales attracted little attention but gradually their fame grew. Andersen, however, wished to be known as a novelist and a dramatist, but he continued to write fairy tales although disdaining them. He achieved some success with his romances and his travel books, but

it is as a teller of fairy tales that he is remembered. At the age of sixty-seven he had an accident, falling out of bed and severely hurting himself; he died three years later, never quite recovering his former strength.

AUSTEN, JANE (1775-1817), English novelist, was the youngest of seven children. Her father, the Rev. George Austen, was vicar of the village of Steventon in Hampshire, where Jane spent the first sixteen years of her life. In 1801 the family moved



HANS ANDERSEN

to Bath, where her father died four years later. The family was now broken up, only Jane, her mother and her sister Cassandra remaining. These three moved to Southampton, where they lived for four years, moving to Chawton near Alton in 1809. Jane lived at Chawton until 1817, when she died at the age of forty-two at Winchester. No woman of genius had a more uneventful life than Jane Austen, but she had the opportunity of studying minutely the provincial life of which she wrote with such exquisite delicacy and clarity. She never married and left home only to spend short visits away. Her days were occupied with sewing, housekeeping, reading and writing. She used to amuse her family by her humorous writing, and her first book, *Pride and Prejudice*, was written at the age of twenty-one. The publishers were tardy in publishing this book which did not appear until after *Sense and Sensibility*, published in 1811. *Northanger Abbey* was written in 1798 but was not published until after her death. Her other three books, *Mansfield Park*, *Emma* and *Persuasion* were all written at a later date. Jane Austen's works have lived through her gift of narrative and clear writing. She had no recourse to sensation and excitement, but wrote with humour and irony of the emotions and daily conduct of life in the provinces. Although her name did not become a household word until some time after her death, her work was admired by the best intellects of her day. *Pride and Prejudice* is perhaps her best known book, but *Mansfield Park* and *Emma* are the accomplishments of a maturer mind.

BLACKMORE, RICHARD DODDERIDGE (1825-1900), English novelist, was born at Longworth, Berkshire. He studied at Blundell's School, Tiverton, and at Exeter College, Oxford. In 1852 he was called to the bar at the Middle Temple and two years later published *Poems by Melanther* in which he showed little promise as a poet. This was followed by another volume with as little success. In 1864 he started his

career as a novelist with *Clara Vaughan*, which promptly received recognition. His novels are no longer read, with the exception of *Lorna Doone*, 1869, which has now become a classic of the West Country. This book appeared at a time when there was a dearth of romantic books and it still retains to-day its freshness and charm.

BRONTË, CHARLOTTE (1816-1855) and EMILY (1818-1848), British novelists and poets, were the daughters of the Rev. Patrick Brontë, an Irishman who had the living of Haworth in Yorkshire, where the sisters spent most of their lives. The two girls went to school for a short time, but returned home to be educated with their elder brother Branwell and younger sister Anne. Their father encouraged the children to write stories and to read each other's work. Charlotte, the eldest sister, went back to school and later became a governess, the family having little money. She held various posts as governess and in 1842 went with Emily to the Pensionnat Heger in Brussels, where they wished to learn French and German to qualify themselves better to set up a school at home. They returned within a year, but Charlotte went back for another year, during which time she experienced many of the emotions and incidents of which she writes. In 1845 all the sisters were at home and made an unsuccessful attempt to open a school. Charlotte by chance one day discovered some poetry that Emily had written, after which the other two sisters confessed to having written also. Their poetry met with little success, so each wrote a novel. Charlotte's first book was *The Professor*, which was not published until after her death. She then wrote *Jane Eyre* which created a sensation and at once placed her as a foremost English novelist. Her next book, *Shirley*, was pleasanter but weaker; it was finished after the deaths in quick succession of her brother and two sisters. During the next few years she paid several visits to London, where she met the distinguished

men and women of letters of the day. Her last book, *Villette*, was published in 1853. This also is a masterpiece, although not reaching the standard set by *Jane Eyre*. At the age of thirty-eight, she married her father's curate, the Rev. A. B. Nicholls, but died at Haworth a year later.

Emily Brontë wrote only one novel, *Wuthering Heights*, but this, together with her poetry, shows her to be a genius greater than Charlotte. Her vision is wider than that of her sister and her novel is a story of haunting grimness. She has not yet received full recognition as a poet, but *The Old Stoic* and *Last Lines* are among the finest poetry written by a woman in English literature. Emily was deeply attached to her brother Branwell, whose death was a tragedy in her life.

Anne Brontë (1820-1849) wrote two novels, which are undistinguished and remembered only because of her two famous sisters. Of the two, *The Tenant of Wildfell Hall* is the better known.

The secluded life led by the sisters makes their genius the more extraordinary, for, living at the time they did, they had little opportunity of observing or experiencing the emotions of which they wrote.

#### THE OLD STOIC

Riches I hold in light esteem,  
And Love I laugh to scorn;  
And lust of fame was but a dream,  
That vanished with the morn:  
And if I pray, the only prayer  
That moved my lips for me  
Is, "Leave the heart that now I bear,  
And give me liberty!"

Yes, as my swift days near their goal,  
'Tis all that I implore;  
In life and death a chainless soul,  
With courage to endure.

Emily Brontë.

BUNYAN, JOHN (1628-1688), English author and preacher, was born near Bedford, the son of a tinker. His father was able to

have him schooled, after which he plied his trade as a tinker. He took part in the Civil War from 1644-45, probably for Parliament, but it was not until 1648 when he read the two books, which comprised his wife's dowry, that he was converted to Puritanism. He was thus cured of swearing



BUNYAN'S DREAM

Frontispiece to *Pilgrim's Progress*, 4th edition, 1680.

and also gave up dancing and bell-ringing, of which he was very fond. He went about the country preaching, but was thrown into jail for twelve years as he had no authorisation to preach. In the first five years he was given plenty of liberty, but during the remaining years he read, wrote and made

long-tagged thread laces which he sold to support his family. He had time to study Foxe's *Book of Martyrs* and the Bible, and when released in 1672 he became pastor of a meeting-house in Bedford. He was imprisoned again three years later and it was probably then that he started *The Pilgrim's Progress*, his greatest and best known work. This allegory has since become a classic and is remarkable for its clear style and command of language. Bunyan died after performing an act of charity in which he reunited an angry father with his son. He fell ill at the house of a friend and was buried in Bunhill Fields, London, at the age of sixty.

CARROLL, LEWIS (CHARLES LUTWIDGE DODGSON) (1832-1898), English mathematician and author. Charles Lutwidge Dodgson, the mathematician, is better known as Lewis Carroll, the author, and it is as the author of *Alice's Adventures in Wonderland* that he is remembered. He was born at Daresbury, Cheshire, and after a public school education studied at Christ Church, Oxford, where he took a first class in the final mathematical school. He was appointed mathematical lecturer at Christ Church and published several books on mathematics. In 1861 he took holy orders. Although it was generally known that he was the author of the "Alice" books, he would not acknowledge any connection with "Lewis Carroll." Among other of his books written under the pseudonym are *Through the Looking-Glass*, *Phantasmagoria* and *Sylvie and Bruno*. The original of Alice was Dean Liddell's daughter, for whom he wrote the books.

CONRAD, JOSEPH (1857-1924), English novelist, was of Polish birth and spent his boyhood in Cracow, where he learnt to speak French fluently. He developed a taste for the stirring tales of Marryat and Fenimore Cooper, and determined to enter upon a sailor's life. For two years he served on French ships until he landed in 1878 at

Lowestoft where, although knowing scarcely a word of English, he became a deep-water seaman before qualifying as a mate and then as a master in 1884. After a succession of adventures that gave colour and reality to his subsequent stories, ill-health caused him to settle down in Kent, where he began his literary work. His first work, *Almayer's Folly*, established him among a small circle of discerning readers as a new star amongst writers of fiction, his writings being marked by a tremendous vigour combined with a dignity of style, a fastidious choice of phrase and an elusive charm. As a literary artist of great merit, his work never became commonplace and this perhaps withheld from him for a long time the financial rewards that often fall to lesser men. He was at his best in *An Outcast of the Islands*, *The Nigger of the Narcissus*, *Tales of Unrest*, *Lord Jim*, *Youth*, *Typhoon* and *'Twixt Land and Sea*. His later work missed something of his first creative splendour but it brought him great popularity in both Britain and America and he died fully honoured on both sides of the Atlantic.

COOPER, JAMES FENIMORE (1789-1851), American novelist, was born into a wealthy family of Quaker descent. At the age of thirteen he entered Yale College and after three years he ran away to sea, entering the Navy in 1808 as a midshipman. He was promoted to lieutenant, but three years later resigned his commission. He wrote many novels, some of a very high order and others not reaching the same standard. Most are sea tales and stories of frontier life, taken from his own experiences. He was a strong, vigorous writer and created such lifelike characters as Natty Bumppo and Leather-Stocking. Among the best known of his works are *The Last of the Mohicans*, *The Prairie*, *The Pathfinder* and *The Deerslayer*. His later life was troubled with lawsuits for libel and other controversies, in which he pleaded his case with much skill. His personal reputation at home and abroad suffered from his outspoken words. He was

accused of personal vanity, but although he was a proud man he was unquestionably honest and such an accusation was unjustified.

DEFOE, DANIEL (c. 1659-1731), English author, was the son of James Foe, a London butcher. During the early part of his life he signed himself indifferently as "Foe" or "Defoe," but later he consistently signed himself by the name by which he is better known. He was educated at a school for Nonconformists, and after leaving school led an eventful life. He joined Monmouth's rebellion in 1685, but, being unknown in the West Country, was lucky enough to escape the law. It is known that he visited Spain, probably on business as a commission merchant, but by 1692 he was back again in England where he became bankrupt. Eventually, however, he paid his creditors almost in full. He then owned a tile works at Tilbury, which also failed. A friend presented him to William III., and in 1695 he became accountant to the commissioners of the glass duty. From that time onwards he was involved in politics and became a government agent.

Defoe was a prolific writer and constantly aroused wrath in religious and political circles, as a result of which he found himself in prison and in the pillory. His *Essay on Projects*, written in 1698, reveals his advanced outlook through his suggestions on banks,

road management, various insurance societies, high schools for women and numerous other subjects. He is best known for *The Life and Strange Surprising Adventures of Robinson Crusoe*, 1719, and *A History of the Plague*, in both of which his fertile imagination presents a vivid picture to the reader.

DICKENS, CHARLES (1812-1870), English author and humorist. The special genius of Dickens, one of our greatest writers, is his ability to stir the imagination of his readers. He is able to change their mood as he wishes, reducing them from laughter to tears, and his vivid characters are convincing in their reality. The majority of his characters are, in fact, taken from life, and it is said that Mr. Micawber and Mrs. Nickleby represent Dickens' own father and mother.

At an early age Dickens had to earn his living in a blacking-factory, where he stuck labels on pots of boot-blackening. He suffered much during his childhood, and his experiences

provided material for his books, which are unexceeded in their range of sympathies. A legacy enabled him to have a certain amount of schooling, after which he was sent to a solicitor's office. Next he became a reporter on certain London newspapers, his first contributions to which were compiled together in *Sketches by Boz*, 1835. He was commissioned to write notes on humorous illustrations of Cockney sports-



CHARLES DICKENS

men, which resulted in *Pickwick Papers*, 1837. At the age of twenty-five, Dickens started to write *Oliver Twist*, a mixture of melodrama and reality which a year later was followed by *Nicholas Nickleby*. *Barnaby Rudge* and *The Old Curiosity Shop* appeared in 1841. Then followed *Martin Chuzzlewit*, a book satirising American life which he wrote after a tour in America. *Dombey and Son* appeared in 1848 with a fair measure of success and financial reward, and two years later Dickens achieved a new level of greatness in *David Copperfield*. In 1853 *Bleak House* appeared, the first of his books containing an elaborate plot. His masterpiece, *Great Expectations*, was published in 1861, followed three years later by *Our Mutual Friend*. Towards the end of his life, Dickens lived at Gad's Hill, Rochester. While living there he produced *A Tale of Two Cities*, a book which showed a change in his outlook.

Dickens died in 1870 while writing *Edwin Drood*, a mystery tale of which the manuscript was half-finished. He left behind him works of outstanding merit. Sometimes the journalist in him overruled the artist, but his later works contain prose passages unexcelled in English literature.

ELIOT, GEORGE (MARY ANN EVANS) (1819-1880), English novelist and poetess, ranks among the greatest of all women novelists. Throughout her youth her whole outlook was subdued by the severe religious training of her home life, but at the age of twenty-two she came into contact with a wider circle of friends and broke away from the narrow confines of orthodox religion, though always insisting upon the truth and strength of Christian virtue. Her first literary efforts, of a very weighty type, appeared in the *Westminster Review*, and through these she met George Henry Lewes, who became her partner until his death in 1878 and who discovered and encouraged her genius for fiction. Although of wide culture and masculine understanding, Marian Evans was essentially feminine in tempera-

ment and without the backing of Lewes the nervous publication of her outstanding work, *Scenes from Clerical Life*, under the name of George Eliot, would never have occurred. The success of this work led to the group of novels that is to many people her most valuable contribution to English literature, *Adam Bede*, *The Mill on the Floss* and *Silas Marner*. Her name was now assured, and she lived happily as a successful woman of letters. Of her later work, *Romola*, *Felix Holt the Radical*, *Middlemarch* and *Daniel Deronda* are perhaps the best known. Although highly intellectual and always serious in her trend of thought, she left an unrivalled picture of the thoughts, habits and character of middle class men and women of Victorian England.

GOLDSMITH, OLIVER (1728-1774), British poet, dramatist and man of letters, was born at Longford, Ireland, the son of a clergyman. At six years of age he was placed under Thomas Byrne, whom he described later as the schoolmaster in *The Deserted Village*. He attended various schools and entered Trinity College, Dublin, without yet showing any signs of his genius. He made several false starts at law and medicine, always losing by gambling the money provided for him. He made a "grand tour" of Europe on foot, returned to England and started to earn a meagre living in various ways. He practised as a physician in Southwark, read proofs and became usher at an academy at Peckham. There he made the acquaintance of the proprietor of the *Monthly Review*, who employed him on his paper for a few months. Next he translated two volumes from the French, and gradually his writings began to attract attention. He also published numerous essays and letters which revealed his subtle wit. In 1764 a poem, *The Traveller*, placed him in the front rank, and two years later *The Vicar of Wakefield*, a book describing with gentle humour the lives of country people, was published, securing his reputation as a novelist. In 1770 *The Deserted Village*

appeared and established him as a poet, and three years later with his comedy, *She Stoops to Conquer*, he achieved dramatic honours. Goldsmith was of a lovable nature and had many friends. He died at the age of forty-six surrounded by debts in spite of his successes, for he was never able to look after his affairs. As a writer he mixed humour with tenderness and possessed a style both graceful and pure which can never be attained by those in whom it is not born.

GRIMM, JAKOB LUDWIG KARL (1785-1863) and WILHELM KARL (1786-1859), German scholars and writers. The Brothers Grimm have endeared themselves to children of all nationalities by their fairy tales, which have been translated into many different languages. Jakob, the elder, was an authority on the study of languages. He joined Wilhelm at the Cassell library as sub-librarian. Thirteen years later they were appointed librarians at Göttingen, and in 1841 were called to the University of Berlin. Throughout their lives they studied German languages and folklore, and collaborated to produce the famous fairy tales. Other books they published were on language and mythology.

HARTE, FRANCIS BRET (1839-1902), American novelist and poet, was born in Albany, New York, and as a child showed an extraordinary aptitude for literature. At the age of thirteen, owing to family straits, he left school and three years later went to California where he became in turn clerk, teacher and express messenger, until he settled down as a writer for *The Californian*, a weekly journal. His *Condensed Novels* and a book of poems, *The Lost Galleon*, first brought his work into favour and after he had become editor of the *Overland Monthly* his vivid western tales in *The Luck of Roaring Camp* created tremendous enthusiasm. His most famous poem, *The Heathen Chinee*, caused a demand for his return in 1871 to New York, where he was almost

overwhelmed with praise. Later, he was given consular positions at Crefeld, Germany, and at Glasgow before finally settling down in London in the year 1885 until his death. Amongst other of his best known works are *The Outcasts of Poker Flat*, *Tennessee's Partner* and *Miggles*, his later writings by no means reaching the high level of his early masterpieces.

HAWTHORNE, NATHANIEL (1804-1864), American romancer, was born at Salem, Massachusetts, of an old Puritan family. His father died when Nathaniel was very young, leaving a wife and three children. The family led a reserved life, striving to keep up appearances in spite of poverty. Thus Nathaniel grew up with repression and pride inbred, and with a barrier between himself and the world which he never overcame. Not until the age of seventeen did he mix with boys of his own age. This was when he was sent to a small school, where he made two important friendships which lasted through life, and which helped him in his career as a writer. In 1825 he graduated and returned to Salem. He had now the artist's desire to create, and he set about mastering the short story. In 1837 a volume of stories and sketches entitled *Twice Told Tales* was published. This book created little disturbance in the literary world although it contained short stories which were models of their art. Later, for his own children, he wrote *The Tanglewood Tales*. There followed several romances in which he reveals his contempt for current opinion and scepticism of reform. Two of the best known are *The Scarlet Letter*, 1850, and *The House of the Seven Gables*, 1851. Two years later he was appointed to the consulate at Liverpool, and for seven years he lived abroad, in England and Italy, where he continued his writing. In 1860 he returned to America, where he died four years later. Hawthorne was expert in his craft, and although he imposed limits upon his imagination he used it freely within bounds.

HUGHES, THOMAS (1822-1896), English author and judge, is best known as the author of *Tom Brown's Schooldays*, in which he wrote about his own impressions and experiences at Rugby, where he was educated. He was a great friend of Charles Kingsley and together they interested themselves in improving the conditions of living amongst the poor. Later in his career he became one of the County Court judges for south-west Cheshire, where he was very popular. Besides his masterpiece, he wrote several other books, one of which was a continuation of the story of Tom Brown. Thomas Hughes was interested in many subjects and was a keen naturalist. He walked much in the Snowdonia district, studying its natural history.

JEFFERIES, RICHARD (1848-1887), English naturalist and novelist, was born near Swindon. At the age of fifteen he unsuccessfully tried to reach Russia and then America, but had to return home and was employed on the local paper at Swindon. He wrote several novels which were failures, but at the age of twenty-four a letter of his on *The Wiltshire Labourer* was published in *The Times* and this proved to be the turning-point of his career. A year later he found his true sphere and started to write on *Farming and Farmers in Fraser's Magazine*. From that time onwards he advanced, making a close observation of nature and having that communion with it which is denied to so many. *Wild Life in a Southern County* and *Life of the Fields* are his best known works; *The Story of My Heart* is his moving biography. Jefferies died at Goring at the age of thirty-nine.

KINGSLEY, CHARLES (1819-1875), English clergyman, poet and novelist, spent the early years of his life in Devon and in the Fen Country, both of which made a deep impression on him and about which he wrote in later years. He studied at Magdalene College, Cambridge, and at the age of twenty-three was ordained to the curacy of

Eversley in Hampshire, shortly afterwards becoming rector of the parish. Here he remained, with short intervals, for the rest of his life, in the course of which he became chaplain to Queen Victoria, professor of modern history at Cambridge and a canon of Westminster. He felt a great sympathy with the poor, but thought that improvements in their conditions were best brought about by co-operation and sanitary reform rather than by political change. In his novel, *Alton Locke*, he reveals his sympathies with the Chartists, who desired reform of representation in parliament. His novels are remarkable for their vitality, for the descriptions of scenery which they contain; in fact, the descriptions of the tropics which he wrote before he had actually been there are even more vivid than those he wrote after he had seen them. *Westward Ho!* contains some brilliant descriptive writing of South America. His deep interest in and love of children enabled him to write books for their delight, the most popular being *Water-babies* and *The Heroes*. Kingsley wrote some fine lyrics and his poem *Andromeda* should not be forgotten.

LAMB, CHARLES (1775-1834), English essayist and critic, was the son of a poor barrister's clerk who lived in the Inner Temple, London, where Charles was born. At the age of seven Charles entered Christ's Hospital, where he spent seven happy years. It was here that he met Samuel Taylor Coleridge, with whom he maintained a friendship lasting to the end of their lives. At school Charles learnt Greek and acquired facility in writing Latin prose, and during the holidays he spent much of his time in the library of his father's employer studying the old English masters of literature. Charles had a slight stammer, because of which he decided not to enter the Church, and thus he was prevented from obtaining an exhibition which would have given him a university education. After leaving school he became a clerk at the South Sea House, where he gained material which he used



thirty years later in his first *Essays of Elia*, the name Elia being taken from a fellow-clerk.

In 1792 he entered the Accountant's Office at East India House, where he remained for thirty-three years. His life was now a sad one. In 1796 came the great tragedy of his life, for his sister Mary, as a result of overwork, was reduced to a state of nervous exhaustion. In a sudden mania she attacked her mother, stabbing her to the heart. In order to prevent her from spending the rest of her life under restraint, Charles undertook the guardianship of his sister, an act of loyalty in which he cast aside all thought of his own happiness. During her periods of sanity Mary was an intelligent companion and great affection existed between brother and sister, but always there was the fear of lapses, which, occurring from time to time, came more often as Mary grew older.

This tragedy had a profound effect upon Lamb's writing. He had by now published some sonnets and blank verse, and in 1798 wrote *Rosamund Gray* a tale in which his family life is reflected. He wrote two plays, neither of which was a success. Lamb was in fact a better critic than dramatist, his criticisms of the plays of his day and of the Elizabethan dramatists showing a fineness of perception. With Mary he wrote *Tales from Shakespeare*, he writing the tragedies and she the comedies. In 1820 Hazlitt, one of Lamb's numerous friends, introduced him to the editor of the *London Magazine*, the result being the *Essays of Elia* which were published in that journal. In these essays, Lamb with his charm and wistful humour restored much of the lost grace and life to the essay. As a poet Lamb does not reach the standard of his essays, but his poems may be remembered for their pathos and charm. As a letter writer he is inimitable.

#### THE OLD FAMILIAR FACES

I have had playmates, I have had companions,

In my days of childhood, in my joyful schooldays;

All, all are gone, the old familiar faces.

I have been laughing, I have been carousing,  
Drinking late, sitting late, with my bosom cronies;

All, all are gone, the old familiar faces.

I loved a Love once, fairest among women:  
Closed are her doors on me, I must not see her—

All, all are gone, the old familiar faces.

I have a friend, a kinder friend has no man:  
Like an ingrate, I left my friend abruptly;  
Left him, to muse on the old familiar faces.

Ghostlike I paced round the haunts of my childhood,

Earth seem'd a desert I was bound to traverse,

Seeking to find the old familiar faces.

Friend of my bosom, thou more than a brother,

Why wert not thou born in my father's dwelling?

So might we talk of the old familiar faces,

How some they have died, and some they have left me,

And some are taken from me; all are departed;

All, all are gone, the old familiar faces.

Charles Lamb.

MARRYAT, FREDERICK (1792-1848), English sailor and novelist. Several times when a boy Captain Marryat ran away to sea. At the age of fourteen he entered the Navy, in which he served with distinction for twenty-four years, travelling round the world and gaining much experience, which served to provide him with many of the incidents in his books. He started to write in 1829. His books were full of life and adventure, a striking contrast to many of the romances written in his day. With his gift for lucid narrative combined with humour and action he became a popular writer, many of his works still living to-day. His best known books are *Peter Simple*, 1834, *Mr. Midshipman Easy*, 1836, *Masterman Ready*, 1836, and *The Children of the New Forest*, 1847. Although he achieved

such success, Marryat died comparatively a poor man after losing money in experimental farming.

READE, CHARLES (1814-1884), English novelist and dramatist, was born at Ipsden, a village in Oxfordshire, the son of a country squire. In 1835 he entered Magdalen College, Oxford, where he had a distinguished career. He was called to the bar in 1843, and later, although he still kept his connection with his college, spent much of his time in London. At heart he was a dramatist, and in his novel writing aimed at dramatic effects and situations. His first works were all plays, most of which are now forgotten, and he made his reputation with *Masks and Faces*, produced in 1852. This play he later wrote as a novel entitled *Peg Woffington*. Many of his books were written with a moral, and he strove to reform the bad conditions of his day, chief among them being prisons and private lunatic asylums. He also wrote character studies and had a vast collection of documents from which he gained much of his material. His masterpiece is *The Cloister and the Hearth*, a fine historical novel about the adventures of the father of Erasmus.

RUSKIN, JOHN (1819-1900), British writer and art critic, was born in London, the son of a prosperous Scottish wine merchant. He was educated privately, his parents providing him with every facility to study. He had already travelled much before entering Christ Church, Oxford, at the age of seventeen. He early showed an interest in art and was a skilled draughtsman. His career at Oxford was distinguished only by the fact that he won the Newdigate prize in 1839. Two years later he wrote an essay on Turner's painting, which resulted in the first volume of the *Modern Painters* series in 1843. This was followed by a second volume which attracted more attention, and three others published later. He was especially interested in architecture and published

many books on the subject. He considered that good architecture expressed the moral feeling of its generation and that it was essentially religious. Among his works on art are *The Stones of Venice*, a study of the great buildings of Venice; *The Seven Lamps of Architecture*; *Lectures on Architecture and Painting* and other articles and papers.

Ruskin was an active social reformer and he wrote much to bring about change in what he considered to be the materialist philosophy of the day. He was a supporter of the Working Men's College, where he gave lectures. In 1869 he entered a professorial career, the hall in which he gave his lectures always being packed. In 1871 he published *Sesame and Lilies*, containing lectures he had delivered on various subjects, chief among them being education and the bad effect of industrialism. These lectures and essays contained much characteristic thought and are still widely read. He wrote many articles on social reform for the newspapers, sometimes printing them on his own initiative. From 1871 to 1884 he wrote a series of letters to "the labourers and workmen of Great Britain" on art, politics, trade, books, etc., which were published under the title of *Fors Clavigera*. He wrote his autobiography, *Præterita*, in the following years. This contains many anecdotes and describes his life and religious development. He was now troubled with mental disease which eventually caused his retirement to Brantwood, on Coniston Lake, where he died at the age of eighty-nine. He left behind him many collections of his papers and lectures, the work of an idealist. His works are remarkable for their magnificent prose and in his retirement honours and degrees were conferred upon him in acknowledgment of his fine intellect and work.

SCOTT, SIR WALTER (1771-1832), Scottish novelist and poet, was born at Edinburgh, where he was educated at the high school and university, studying for the bar. He was a sickly child, but became stronger as he grew older, although he remained lame.

His first literary work consisted in translated poems from the German and in collecting old Scottish ballads. In 1805 he published the *Lay of the Last Minstrel*, followed three years later by *Marmion*, the *Lady of the Lake* in 1810 and others. In these poems he reveals the gift for narrative and description which puts him in the front rank of narrative poets. In 1814 his first prose romance, *Waverley*, was published. This was received with delight for its movement and charm. It was the first of the famous Waverley novels with which Scott raised the novel to its present position in human life. He worked with uncanny speed and produced an amazing amount of work. *Guy Mannering* was written in six weeks and the *Bride of Lammermoor* in a fortnight. With *Old Mortality* and *Quentin Durward* Scott created the historic novel. Among others of his works are *Rob Roy*, 1817, *Ivanhoe*, 1819, *Kenilworth*, 1821, and *The Talisman*, 1825. In that year his publishers failed and Scott was involved in a debt of £120,000. By his hard work most of these debts were cleared, but it resulted in his death at Abbotsford at the age of sixty-one. Scott was much loved by his friends. His books contain vivid portraiture and dramatic reality, and through the stories which he delighted in writing he made Scotland known and loved by the world.

SEWELL, ANNA (1820-1878), English author, was born at Yarmouth, Yorkshire.

When only a child she badly sprained both her ankles, with the result that she became lame and was an invalid for life. At the age of fifty-one, between intervals of sickness, she started to write *Black Beauty*, her "autobiography" of a horse which has become



[From the painting by Sir E. Landseer, R.A.  
SIR WALTER SCOTT

world-famous. This was published in 1877, since when countless reprints have been made. Her aim was to induce kindness and sympathy to horses, and the story is written with an insight to a horse's life that appeals to all. She wrote nothing else of importance.

STEVENSON, ROBERT LOUIS BALFOUR (1850-1894), British novelist, essayist and poet, was born at Edinburgh, the son and grandson of lighthouse engineers in whose career he wished to follow. He was not strong enough, however, to do this, so he decided to become a lawyer, and after studying at Edinburgh University was called to the Scottish bar. During his childhood he spent much time in reading the finest English literature. He would copy out the best passages in a notebook and would try to write something as good in another little book. Soon he wished to devote all his time to writing, and after a short time reached the front rank of writers, through the perfection of his style and his distinct individuality. He travelled much in search of health and settled finally at Samoa, in the South Seas. He lived there for five years. The natives loved him and treated him as a chief. When he died in 1894 they carried his body to the top of a lofty peak, where he had wished to be buried, and there they laid him to rest, with the Pacific Ocean at his feet.

His first works, among which are *An Inland Voyage*, *Travels with a Donkey in the Cevennes*, *Virginibus Puerisque* and other *Papers*, and *Familiar Studies of Men and Books*, contain examples of the essay as perfect as any to be found in the whole of English literature. There followed several works which reveal his vivid imagination and gift of narrative, among the best being *Treasure Island*, *Kidnapped* and *The Strange Case of Dr. Jekyll and Mr. Hyde*. In 1885 he published *A Child's Garden of Verse*, a collection of poems.

STOWE, HARRIET BEECHER (1811-1896), American writer and philanthropist, was the author of *Uncle Tom's Cabin*, one of the most famous novels ever produced in America. She came of a talented family and at an early age was writing on various subjects. She received a careful education and on leaving the school in her village—Litchfield, Connecticut—joined her sister

who was head of a school in Hartford. Later the sisters moved to a school which adjoined the state of Kentucky, and it was here that Harriet was able to observe the life of the slaves and saw and heard of many of the incidents which she described in her writing. She married one of the professors at this school and wrote continually after her marriage. *Uncle Tom's Cabin*, a book dealing with the dreadful lives led by slaves, first appeared in serial form, when it swept the Continent. It was published as a book in 1852 and Mrs. Stowe followed this with many other books and papers against slavery. Much of the feeling which finally led to the emancipation of slaves was aroused through her influence.

SWIFT, JONATHAN (1667-1745), British satirist, novelist and essayist, was born in Dublin of English parents. His earliest years were spent in England but he was educated in Ireland and ordained in Dublin in 1694. Not liking the living he had accepted, Swift returned to Moor Park, Surrey, to work for Sir William Temple, the noted statesman, to whom he had previously been secretary. It was here that he met Hester Johnson, whom he immortalised as "Stella." For three years he worked at Moor Park, during which time he was able to study classical and historical literature. He paid frequent visits to London, met Addison, Steele and other famous men, and learnt the business of politics. He now produced a masterpiece, the *Tale of a Tub*, in which he satirises the cant and sham of religion. This work contains vigorous thought, command of language and a direct style which make it perhaps his greatest satire. On the death of Temple, Swift became secretary to one of the Lords Deputies to Ireland, where his wit delighted society in clubs and coffee houses. Next he was given a vicarage in County Meath, where he lived when he was not in London. From 1710 to 1713 he was chiefly in London, where he was engaged in political work. On occasion he had defended the Whigs, but now, dis-

liking their policies and views and thinking they could offer him no future, he joined the Tories and took over the editorship of *The Examiner*, for which he wrote leading articles in clear, concise language. Swift had great influence through his paper, which may be said to have established the power of the press. In his wonderful *Journal to Stella* he has recorded minutely his life during those three years in London. In 1712 he published *Proposal for Correcting the English Language* to further his aim to purify the language. Swift received no payment in his work for the Tories but he hoped for a bishopric as a reward. This, however, was not granted and he was much embittered to be given only the deanery of St. Patrick's at Dublin. In 1714 the Tories lost power and Swift's political influence in London was gone. He now remained in Ireland for thirty years, visiting England only twice in the meantime. In 1724 he gained much popularity in Ireland through his pungent *Drapier's Letters*, directed against the supposed introduction of fraudulent currency known as "Wood's halfpence." Two years later *Gulliver's Travels* appeared, another deadly satire in which human weaknesses are exposed. In this work Swift's genius is sterner and more mature. It contains his gift of narrative and his boundless imagination, combining fancy with possibility and logic. The style is pointed and direct and the book is enjoyed by adults and children alike. Swift lived a lonely life during his later years. His letters to his numerous friends are admirable in their quality. He then lived in dread of mental illness, to which he succumbed before his death at the age of seventy-eight.

THACKERAY, WILLIAM MAKEPEACE (1811-1863), English novelist, humorist and essayist, one of the most versatile of our great literary men, was born in Calcutta and, on coming to England, received his education at Charterhouse and then at Cambridge University. Being unsuc-



[From an engraving by E. Scriven, after F. Bindon.

JONATHAN SWIFT, DEAN OF ST. PATRICK'S, DUBLIN

cessful at law, he took to journalism and after a period on the Continent, where he studied art, he began to receive attention as a writer of stories, essays, verses and caricatures for *Frazer's Magazine*. His work was characterised by remarkable touches of wit, humour, satire and pathos, and such contributions as *The Yellowplush Papers*,

*Catherine, The Great Hoggerly Diamond, Barry Lyndon* and *The Paris Sketch Book* gave promise of his later consummate art. Thackeray gained still further recognition by his articles in *Punch*, *Jeames's Diary* and *The Snobs of England*, but his true acknowledgment as one of the great men of letters did not come until 1847-8, with the publication in parts of *Vanity Fair*. *Pendennis* followed, then *Esmond*, generally regarded as his greatest work, and then *The New-comer* subsequent to a lecture tour in America. A delightful burlesque, *The Rose and the Ring*, appeared in 1855, followed by *The Virginians*. On the founding of the *Cornhill Magazine* he became the first editor but, not relishing the position, he retired to continue his work as a contributor. His delightful *Roundabout Papers* appeared from 1860-63 and finally, with *Dennis Duval*, a great work in progress that promised to be another *Esmond*, he died.

There is no doubt of the greatness of Thackeray. All his work is instinct with genius; his style, though simple, is never inadequate; his characterisation is superb and his range of humour, though tinged with satire, is never really cynical. The grace and freshness of his verse is beyond question; and whether half humorous, half pathetic or wholly extravagant, it always bears the stamp of the true poet.

### THE MAHOGANY TREE

Christmas is here;  
Winds whistle shrill,  
Icy and chill,  
Little care we:  
Little we fear  
Weather without,  
Sheltered about  
The Mahogany Tree.

Once on the boughs  
Birds of rare plume  
Sang, in its bloom;  
Night-birds are we:

Here we carouse,  
Singing like them,  
Perched round the stem  
Of the jolly old tree.

Here let us sport,  
Boys, as we sit;  
Laughter and wit  
Flashing so free.  
Life is but short—  
When we are gone,  
Let them sing on  
Round the old tree.

Evenings we knew  
Happy as this;  
Faces we miss,  
Pleasant to see.  
Kind hearts and true,  
Gentle and just,  
Peace to your dust!  
We sing round the tree.

Care, like a dun,  
Lurks at the gate:  
Let the dog wait;  
Happy we'll be!  
Drink, every one;  
Pile up the coals,  
Fill the red bowls,  
Round the old tree!

Drain we the cup—  
Friend, art afraid?  
Spirits are laid  
In the Red Sea.  
Mantle it up;  
Empty it yet;  
Let us forget,  
Round the old tree.

Sorrows, begone!  
Life and its ills,  
Duns and their bills,  
Bid we to flee  
Come with the dawn,  
Blue-devil sprite,  
Leave us to-night,  
Round the old tree.

*William Makepeace Thackeray.*

TWAIN, MARK (1835-1910), American author and humorist. Mark Twain, the pen name of Samuel Langhorne Clemens, was born at Florida, Missouri, and spent his early days storing his mind with the lore of the countless types of human life seen along the banks of the Mississippi. After little schooling, he became a river steamboat pilot; his pen name, taken later, was the call of the leadsman when taking soundings. From the river he travelled west, and after a happy-go-lucky experience as a gold miner he settled down to journalism in San Francisco. His first story, *The Celebrated Jumping Frog of Calaveras County*, appeared in 1867, and on the publication of *The Innocents Abroad*, the adventures of a party of tourists in Europe, his fame was established. On settling down seriously to the work of authorship his output became amazing, and he exploited his varied experiences to the full, mostly in a humorous vein though sometimes pungently satirical. Towards the end of his life he had become a world celebrity and was given honorary degrees by the universities of Yale and Oxford. Although Mark Twain received greatest recognition as the humorist who produced such work as *A Connecticut Yankee at the Court of King Arthur* and the delightful romance for children, *The Prince and the Pauper*, he will survive as the master folk-writer of pioneering days who left *Roughing It* and *Life on the Mississippi* as outstanding pictures of manners and character at the time of the Civil War, and *Tom Sawyer* and *Huckleberry Finn* as epics, marvellously full of colour and classic grasp of life, of vagrant boyhood and of the flotsam and jetsam of river life.

WHITE, GILBERT (1720-1793), English writer on natural history, was born at Sel-

borne in Hampshire. He was schooled at Basingstoke and at Oriel College, Oxford. In 1747 he was ordained priest, after which he held curacies in various parts of the country. His life was uneventful and orderly. He would go about his duties in the parish, take country walks and work in his garden, all the time observing the phenomena of natural science. He employed much time in corresponding with the leading botanists of his day and kept a calendar of his observations. It was not until he was sixty-nine years old and back again in his old parish at Selborne that his work, *Natural History and Antiquities of Selborne*, was published. It at once achieved success, for it is a book revealing the charm of the author and his gentle patience in the watching of wild life. It was the first book to raise natural history into the regions of literature, and since its publication in 1789 has been reprinted many times for the reference of later generations.

YONGE, CHARLOTTE MARY (1823-1901), English novelist and writer on religious and educational subjects, was born at Otterbourne in Hampshire. She was educated by her parents, who infused in her the High Church sympathies which coloured her work. She was a prolific writer, in one year producing five books. She wrote novels, tales, school manuals and biographies, and for thirty years was editor of the *Monthly Packet*. Among her best known works are *The Heir of Redclyffe* and *The Daisy Chain*. She died at Otterbourne at the age of seventy-eight, having spent all her life in that place. Her writing was versatile and covered a considerable range, while she showed some dramatic skill and grace in the pattern of her work.





*From the picture by J. C. Horsley, R.A.]*

MILTON DICTATING "SAMSON AGONISTES"

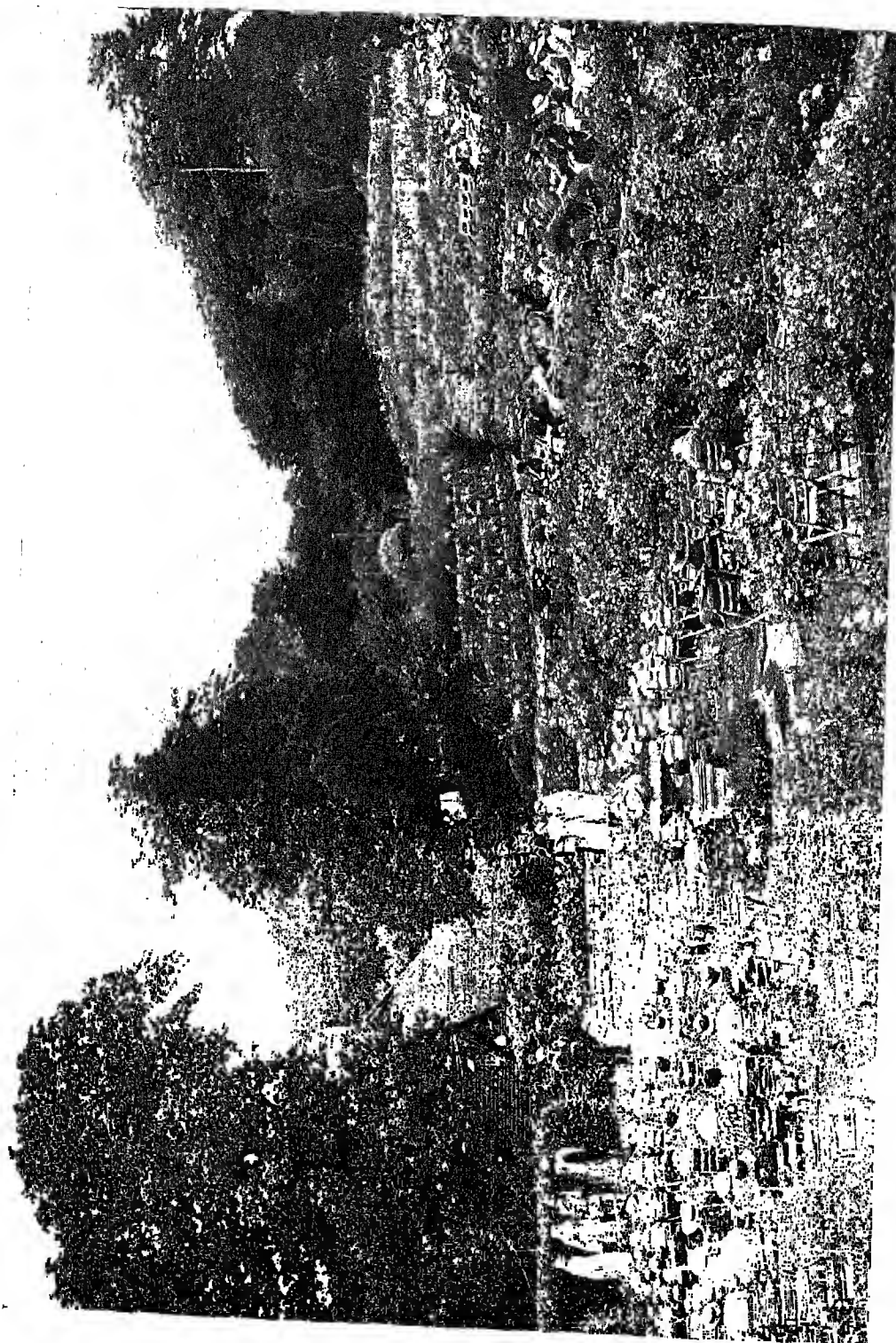
*[Photograph: Rischgitz.]*



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THE TEACHING OF POETRY IN  
THE SENIOR SCHOOL

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AN OPEN-AIR PLAY

Shakespeare's Play, "As You Like It," being performed by the Hastings Players in the Editor's garden. The boys in the foreground in their blue hats and coats belong to the local Shaftesbury Home for cripples.

[Reproduced by courtesy of "The Times"]

## INTRODUCTION

**Why poetry should be taught.**—Before considering the methods to be used to accomplish anything, it is well to ask the question, "Why should this thing be done at all?" Why, then, should poetry be taught in schools? I think the answer to this question is, "To give pleasure." This is not the aim of all teaching, though teaching which gives pleasure to the learner is more successful than that which does not. Lessons may be divided into those whose object is to impart information; those in which children are given practice so as to acquire more skill; and those whose object is the development of appreciation. For instance, the aim of most lessons in history and geography is to impart information; in handwriting, handwork and needlework periods the children improve their manual skill; music and literature are, or should be, taught for the sake of the pleasure they give, and it is the duty of the teacher to give pleasure to the children. "The days that make us happy make us wise," says Masfield. Wisdom comes not only by the acquisition of knowledge, but also by that expansion of experience which is often called "appreciation."

**Appreciation.**—Appreciation is a loose term covering several qualities, one of which is pleasure. We do not usually appreciate anything which does not please us at all. Appreciation also includes imaginative response. If this is never inspired, the mind becomes too much concerned with facts and concrete experiences. People who possess little knowledge of music or art can derive much pleasure from a concert or an exhibition of pictures because their imagination is stimulated, and associated ideas are summoned from the subconscious mind. There is a widening out from daily experiences, and if the music or pictures are very greatly enjoyed, an uplifting of the spirit. This is none the less real and valuable for being

elusive and difficult of detailed expression. Children can gain so much from being trained to appreciate poetry that it is important for teachers to offer it and to know what to select and how to treat it.

Appreciation lessons also stimulate the sense of wonder which is one of the most precious gifts of childhood. Wordsworth describes children as "moving about in worlds not realised," wondering at what they see. As the capacity to wonder decreases, the glory of childhood gradually fades, and though it would be most unwise to try to retard children's development, all older people know that childhood has some qualities which are regretted when they are lost. One of these qualities is wonder.

To keep this sense of wonder alive and to extend it is one of the fundamental principles of teaching poetry. Another principle which works with it is the enriching of children's lives by presenting to them, through poetry, new angles of thought and hitherto unrealised experiences. All literature is like a mirror reflecting life—life with its myriad facets; life as it strikes people in every country, of every rank and at any age. There is even more in literature: we find all possible thoughts and fancies. Everything the human mind experiences in fact or fancy is to be found somewhere in literature. To read much and widely, then, is to enlarge our own experience through the imagination and to become alive, sensitive and sympathetic. In poetry all these thoughts, fancies, emotions and experiences are to be found.

**Teachers who do not care for poetry.**—In all teaching, the attitude of the teacher towards the subject is important. If he is to be successful, he must not only be convinced that the subject is of value to the children, he must also feel its value to himself. Though there are many teachers who

are themselves natural lovers of poetry, there are unfortunately many others who never read a line of it for their own pleasure and have no personal interest in poetry at all. To these latter I offer the following suggestions for thought.

Although the man who has no taste for poetry has as much right to his opinion as anyone else, it is his duty as a teacher to train himself to like poetry so that his teaching may be real and living. To those who do not care for poetry I would say this: do not make the mistake of condemning it as a worthless thing because it has, so far, not seemed of value to *you*. Remember that it is a source of great joy to hundreds of thousands of people. Ask yourself what it is that you are missing and try to find out. The following books may help you.

*On Discovering Poetry*, by Elizabeth Drew. (Oxford University Press.)

*The Discovery of Poetry*, by P. H. B. Lyon. (Arnold.)

*The Approach to Poetry*, by Phosphor Mallam. (Methuen.)

*Poetry and the Ordinary Reader*, by M. R. Ridley. (Bell.)

*The Anatomy of Poetry*, by A. Williams-Ellis. (Blackwell.)

Read these books with an open mind. If you forsake your past prejudices and are ready to be persuaded, I think you will not regret the time spent on them. Don't be frightened by famous names and think you must like Shakespeare and Milton, or be considered ignorant. Note the verses, the odd lines, the occasional phrases that please you. Remember that poetry comes into its own only when read aloud, so read your favourite passages aloud to yourself. If you can cease to regard this as a task, begin to look for enjoyment, and you are certain to find it somewhere in the vast fields of poetry. You yourself and the children you teach will be the richer, and though you may not pass on to them all that you yourself like, your poetry lessons will be interesting even when you have to teach poems which have not strongly appealed to you.

**Forcing children's taste.**—To all teachers, whether they are natural lovers of poetry or not, I would give a serious warning. *Do not try to force the children's taste.* It is a very common mistake and a disastrous one. Children follow the teacher's lead with a wistful eagerness and are all too often led into a morass. In the making of syllabuses in every kind of school there is too commonly a desire to present poems to the children because they are well-known. Thus children of ten are offered Wordsworth's *Daffodils*, while Shakespeare's poetry, through mis-treatment, becomes dull and wearisome. More commonsense is usually shown in the treatment of prose, though even here there is often an unwise urging upon children of books which they cannot really understand, but poetry is murdered in thousands of classrooms every day. It may be urged that children need guidance, that they are as unable wisely to choose poetry for themselves as they are to choose their food. This is true, but the teacher's choice is often so unwise that the children would be better without any poetry at all. If it were not spoilt for them in childhood they might read it for themselves with enjoyment after leaving school.

Perhaps this forcing of taste is due to the shortness of school life. Teachers feel a certain compunction in letting children leave school without having come into contact with most of the outstanding works of literature. This is, however, a great mistake. Children leave elementary schools at the age of fourteen: they are still children and are not developed enough to appreciate much that will be of great value later. If children have enjoyed what has been presented in school, they will, in all probability, continue to read for themselves when they have left. As it is, the majority of children—if they read at all—read the most worthless trash.

We try to inculcate in the children a love of good literature and we lamentably fail. This is largely due, I am convinced, to unwise syllabuses.

**Poetry syllabuses.** — In drawing up a syllabus of poetry, certain general principles should be borne in mind. It is not wise to insist upon allotting certain poems to definite ages between eleven and fourteen, for almost any poem suitable for a child of eleven years old will be enjoyed by one of fourteen years, and some of those taken at fourteen years might be taken at an earlier age in special circumstances. The lists of poems offered later in this chapter are divided into three: those for children of eleven to twelve, twelve to thirteen, and thirteen to fourteen years of age respectively, but the lists are meant only as a general guide and each teacher should consider his own tastes and his pupils' tastes. The idea behind the lists is to suggest the earliest age at which poems are likely to be enjoyed, but of course, all the poems are suitable for children older than the age suggested. On such a matter there is much room for diversity of opinion. If the teacher has the right attitude to his work, the best syllabus for him will undoubtedly be the one he has compiled himself.

The safest guiding principle in compiling a syllabus is the teacher's own enthusiasm. If he feels convinced that he can make a class enjoy a certain poem, it is more than likely that he is right. Another teacher might not succeed with that poem at all. A wise head teacher leaves his assistant free, even if he does not entirely approve of the assistant's choice.

An anecdote will illustrate this point. A student on school practice asked my permission to take some of Wordsworth's poems with Standard III. She was a quite inexperienced and rather inefficient teacher. I gave her permission, adding a warning remark that Standard III. is young for Wordsworth. The lessons were the most successful she gave. The children certainly enjoyed them and were left with a pleasant impression of Wordsworth. I had not known that this plain, spectacled, apparently dull girl was a Wordsworth enthusiast. Of course, provided that the teacher can "get it over," there can be no objection to Words-

worth, but what if a teacher wishes to offer something third-rate through her own deplorable taste? Even then I would suggest that the head teacher should allow a certain amount of freedom. He should not quench the assistant's enthusiasm altogether, though in such a case he should put in other and better material as well.

The next principle is to make only sparse use of poems on the beauties of nature or poems of a reflective character. Children from eleven to fourteen are not, for the most part, sensitive to original, spontaneous perception of natural beauty. The mind is not usually stirred by natural beauty till late adolescence; not, that is, till some time after the children have left school. An occasional poem of this kind may be offered, and in the last year there may be several, but on the whole, poems about spring flowers, clouds, rainfall and so on are not suitable. Snow is perhaps an exception, for snow is a natural delight to children. Francis Thompson's *To a Snowflake* is, nevertheless, quite beyond most school children because of its difficult vocabulary. I find that most children are introduced to Wordsworth's *Daffodils* at the age of nine or ten, but what do children know of lying—

"In vacant or in pensive mood  
Which is the bliss of solitude."

That verse asks for an imaginative response which children are unable to give. Cannot the teacher explain? Yes, and in explaining he will surely crush the spontaneous life out of the poem. Keep it for later on. Perhaps at fourteen it might appeal, but not at nine or ten.

Children of eleven or twelve also are not much given to reflection upon abstract subjects. In the last year of school life this interest arises and should be wisely catered for by poems which are neither too long nor too difficult. Shakespeare's *Fidele*, Dora Sigerson Shorter's *The Comforters*, Clough's *Say not the Struggle* are examples of reflective poems which can be appreciated by children in their last year at school. We

must never forget that these so grown-up children of thirteen who leave us at fourteen are still only children. They are boys and girls on the threshold of adolescence, with childish interests, feelings and ideas, and we only defeat our own ends if we ask them to respond to literature which was written for fully adult minds.

The third principle in the compilation of a poetry syllabus, therefore, is to choose poems which reflect natural childish interests. Children are interested in other children, and, to a lesser extent, in grown-up people. They are interested in animals and they enjoy stories. At eleven years of age there is probably still some interest in fairy lore which extends then and later to the *erie* and the supernatural. Plot, action, excitement and also a certain kind of sadness—these give delight to children from eleven to fourteen.

**The post-fourteen year.**—No attention need be paid to chronology. Dates are out of place in poetry lessons. In the elementary school there is no place for study of the history of literature. However, if a school contains a post-fourteen class, a keen teacher of literature may give the work in that class a chronological shape, but even then the interest in the work itself should never be sacrificed to pedantic knowledge of dates and literary schools. With regard to poetry, all that should be attempted is a chronological arrangement of the poems which have been read. If the work were related to an outline course in English history the interest would be increased.

A scheme of work for children from fourteen to fifteen might be as follows:—

**FIRST TERM.**—Lessons on Chaucer. The social life of the 14th century. Brief life of Chaucer. *Pilgrimages*. *The Prologue to the Canterbury Tales* (extracts only). The reading in simplified version of several tales such as *The Nun's*; *Priest's*; *The Man of Law's* and *The Pardoner's*. Add to this the anonymous poem *Summer is a-comen in*. Pass over the 15th century lightly, taking only the

anonymous carol *I know a maiden*. It is set to a good tune and the class should learn to sing it.

**SECOND TERM.**—The 16th century, when England was "a nest of singing birds." Shakespeare as a lyricist. Take some of his songs, with the music when possible, and any suitable poems from *A Pageant of Elizabethan Poetry*. Remind the class of the change from "Merrie England" to the serious and distraught people who suffered the Civil War. Take several of Herrick's poems and one or two of Vaughan's, such as *They are all gone into the world of light* and one or two of Herbert's. Let the 18th century be represented by a few of Blake's poems and by parts of Gray's *Elegy*.

**THIRD TERM.**—Choose two simple poems of Wordsworth's and refer to Coleridge's *The Ancient Mariner* (which they will have heard in an earlier class) to illustrate a lesson on the Romantic Revival. Choose two from Shelley and two from Keats. Revise the Browning and Tennyson taken earlier and add two more of each. Finish the term by reading as many suitable poems of this century as time allows.

If this work is well taken, most of the class should leave school ready to go on exploring for themselves. You will notice the omission of several great poets, including Milton, Dryden, Pope and Byron. Even with children of fourteen you cannot hope to cover all the ground and, if you try, you will only kill all interest in the subject by forcing upon young minds material suitable only for older ones.

**The cycle of poetry lessons.**—After considering the principles which should guide the teacher in his choice of material, it is now time to examine the methods of presenting it. There are three kinds of poetry lessons which should be taken in rotation, making a cycle. The first may be called the *entertainment lesson*, or, in the phraseology in current use, the *appreciation lesson*. In this lesson the teacher reads poetry to the class and the whole object is the children's enjoyment.

The second is the period in which the children commit to memory the poem or part of a poem assigned to them, and in the third lesson the children speak the poems they have learned. The cycle then begins again. It is not necessary for lessons of the same type to occur always on the same day of the week. If there are three poetry lessons a week of not less than half an hour and only one is required for learning by heart, each lesson of the cycle would occur on the same day of the week; but two periods may be needed for learning and two are likely to be required for recitation. If there are only two poetry lessons a week, the lesson on a certain day will differ in kind from week to week. To observe the cycle is important and to take exactly the same sort of lesson on a Wednesday, for instance, is not.

This cycle of lessons does not offer special opportunity for the teacher's detailed explanations of poems nor for taking notes. Usually far too much of this sort of thing is done. Some explanation is necessary, as will be shown later, but if a teacher has to spend half an hour in the detailed examination of a poem, all enjoyment is certain to be killed in the process. The poem is, probably, one which is unsuitable for the age of the class in any case.

In the entertainment lesson the teacher reads poems to the children, avoiding monotony by a brief introduction to each poem and by putting on the board the title and author of the poem. Exactly how much introduction should be given depends, of course, on the poem and on the class, and it is impossible to lay down definite rules.

The success of the lesson, however, will depend very largely upon whether the poems are given just the right introduction, and this part of the lesson should be prepared with special care. As a general rule the younger children should be offered several short poems in one lesson, whereas older children are capable of listening to two longer ones.

The following description of a cycle of lessons is meant not as a model to be slavishly copied, but as an indication of the type of thing that is suitable for children of eleven years old. The teacher has chosen *Off the Ground* by Walter de la Mare; *A Smuggler's Song* by Rudyard Kipling; *In the Orchard* by James Stephens and *An Old Woman of the Roads* by Padraic Colum. We suppose the lesson to last half an hour.

"I have four poems for you to-day. The first is called *Off the Ground*, and it is by Walter de la Mare. (The teacher writes these particulars on the board.) Walter de la Mare is alive now. He is about fifty years old. He often writes of very queer happenings and here is one of them. It is about three farmers who made a bet with one another about who could dance the longest time. Just think of three fat old men solemnly dancing and dancing. Their names are Farmer Bates, Farmer Giles and Farmer Turvey. (Write names on board.) There are some names of places they danced through but it doesn't matter where they are. You can think of the names of some villages near here instead. (Suggest some.) Now listen."





## OFF THE GROUND

Three jolly Farmers  
 Once bet a pound  
 Each dance the others would  
 Off the ground.  
 Out of their coats  
 They slipped right soon,  
 And neat and nicesome  
 Put each his shoon.  
 One—Two—Three!—  
 And away they go,  
 Not too fast,  
 And not too slow;  
 Out from the elm-tree's  
 Noonday shadow,  
 Into the sun  
 And across the meadow.  
 Past the schoolroom,  
 With knees well bent  
 Fingers a-flicking,  
 They dancing went.  
 Up sides and over,  
 And round and round,  
 They crossed click-clacking,  
 The Parish bound,  
 By Tupman's meadow  
 They did their mile,  
 Tee-to-tum  
 On a three-barred stile.  
 Then straight through Whipham,  
 Downhill to Week,  
 Footing it lightsome,  
 But not too quick,  
 Up fields to Watchet,

And on through Wye,  
 Till seven fine churches  
 They'd seen skip by—  
 Seven fine churches,  
 And five old mills,  
 Farms in the valley,  
 And sheep on the hills;  
 Old Man's Acre  
 And Dead Man's Pool  
 All left behind,  
 As they danced through Wool.  
 And Wool gone by,  
 Like tops that seem  
 To spin in sleep  
 They danced in dream:  
 Withy—Wellover—  
 Wassop—Wo—  
 Like an old clock  
 Their heels did go.  
 A league and a league  
 And a league they went,  
 And not one weary,  
 And not one spent.  
 And lo, and behold!  
 Past Willo-cum-Leigh  
 Stretched with its great waters  
 The great green sea.  
 Says Farmer Bates,  
 "I puffs and I blows,  
 What's under the water,  
 Why, no man knows!"  
 Says Farmer Giles,  
 "My wind comes weak,



And a good man drowned  
 Is far to seek."  
 But Farmer Turvey,  
 On twirling toes  
 Up's with his gaiters,  
 And in he goes:  
 Down where the mermaids  
 Pluck and play  
 On their twangling harps  
 In a sea-green day;  
 Down where the mermaids,  
 Finned and fair,  
 Sleek with their combs  
 Their yellow hair. . . .  
 Bates and Giles—  
 On the shingle sat,  
 Gazing at Turvey's  
 Floating hat.  
 But never a ripple  
 Nor bubble told  
 Where he was supping  
 Off plates of gold.  
 Never an echo  
 Rilled through the sea  
 Of the feasting and dancing  
 And minstrelsy.  
 They called—called—called:  
 Came no reply:  
 Nought but the ripples'  
 Sandy sigh.  
 Then glum and silent  
 They sat instead,  
 Vacantly brooding  
 On home and bed,  
 Till both together  
 Stood up and said:—  
 "Us knows not, dreams not,  
 Where you be,  
 Turvey, unless  
 In the deep blue sea;  
 But axcusing silver—  
 And it comes most willing—  
 Here's us two paying  
 Our forty shilling;  
 For it's sartin sure, Turvey,  
 Safe and sound,  
 You danced us square, Turvey,  
 Off the ground!"

Walter de la Mare.

"Now, where was Farmer Turvey? Yes, in the sea. It seems as if he were drowned, doesn't it? I think we are meant to imagine that he went down below the sea to play with the mermaids. I don't suppose he ever came up to fetch the forty shillings. Perhaps some poor man came along and got them. Now we'll have another.

This is called *A Smuggler's Song*. It is by Rudyard Kipling. Do you remember that he died a few days before George V.? Do you know what smuggling is? Yes. No, not quite. I'll tell you. When your father buys tobacco he buys something which has been brought over the sea. When it is landed at a port, it is put in *bond*. That means that it is locked up till the wholesale merchants who want it have paid a large sum of money to the government for being allowed to sell it to the retail shops. This is called *customs duty*. It is one of the ways the government gets money to pay for the army, the navy, the police force and many other things which the country needs. The wholesale tobacco merchant has to charge the shopkeepers enough money to cover what he had to pay to the government, and the shopkeeper charges your father his share of the customs duty. If a man lands a cargo of tobacco not at an ordinary port but in some small creek in the dead of night and nobody knows, then he avoids paying the customs duty and can sell the tobacco more cheaply and so everyone will buy from him and he will become rich. He is a smuggler. There are very few smugglers to-day because customs duties are not so heavy as they were and the punishment if you are caught is so heavy that it is not worth while to take the risk. About a hundred years ago, there were many smugglers. They smuggled brandy, tobacco, lace and many other things. The poem shows you a smuggler speaking to a child—it might be you. If the child doesn't ask awkward questions she may be given a lovely doll. The smugglers call themselves *the gentlemen*. The King George in the poem is George III. *Valenciennes* is a town in France famous for lace-making." (The teacher now reads the poem.)

## A SMUGGLER'S SONG

If you wake at midnight, and hear a horse's feet,  
 Don't go drawing back the blind, or looking in the street,  
 Them that ask no questions isn't told a lie.  
 Watch the wall, my darling, while the Gentlemen go by!

Five and twenty ponies,  
 Trotting through the dark—  
 Brandy for the Parson,  
 'Baccy for the Clerk;  
 Laces for a lady, letters for a spy,  
 And watch the wall, my darling, while the Gentlemen go by!

Running round the woodlump if you chance to find  
 Little barrels, roped and tarred, all full of brandy-wine,  
 Don't you shout to come and look, nor use 'em for your play.  
 Put the brushwood back again—and they'll be gone next day!

If you see the stable-door setting open wide;  
 If you see a tired horse lying down inside;  
 If your mother mends a coat cut about and tore;  
 If the lining's wet and warm—don't you ask no more!

If you meet King George's men, dressed in blue and red,  
 You be careful what you say, and mindful what is said.  
 If they call you "pretty maid," and chuck you 'neath the chin,  
 Don't you tell where no one is, nor yet where no one's been!

Knocks and footsteps round the house—whistles after dark—  
 You've no call for running out till the house-dogs bark.  
*Trusty's* here, and *Pincher's* here, and see how dumb they lie—  
 They don't fret to follow when the Gentlemen go by!

If you do as you've been told, 'likely there's a chance,  
 You'll be give a dainty doll, all the way from France,  
 With a cap of Valenciennes, and a velvet hood—  
 A present from the Gentlemen, along o' being good!

Five and twenty ponies,  
 Trotting through the dark—  
 Brandy for the Parson,  
 'Baccy for the Clerk.  
 Them that asks no questions isn't told a lie—  
 Watch the wall, my darling, while the Gentlemen go by!

*Rudyard Kipling.*

"Now we'll have something quite different. This is called *In the Orchard*. It is by James Stephens. (Write names on board.) He is an Irish poet, still alive, but an old man. He says he has actually seen the fairies. The person speaking in the poem is a little boy, about ten years old, I should think." (The teacher now reads the poem.)

## IN THE ORCHARD

There was a giant by the Orchard Wall  
 Peeping about on this side and on that,  
 And feeling in the trees. He was as tall  
 As the big apple tree, and twice as fat:  
 His beard poked out, all bristly-black, and there  
 Were leaves and gorse and heather in his hair.

He held a blackthorn club in his right hand,  
 And plunged the other into every tree,  
 Searching for something—You could stand  
 Beside him and not reach up to his knee,  
 So big he was—I trembled lest he should  
 Come trampling, round-eyed, down to where I stood.

I tried to get away.—But, as I slid  
 Under a bush, he saw me, and he bent

Down deep at me, and said, "*Where is she hid?*"

I pointed over there, and off he went—

But, while he searched, I turned and simply flew

Round by the lilac bushes back to you.

*James Stephens.*

"Who do you think *you* is in the line, 'Round by the lilac bushes back to you?' Yes. I should think it is his mother. He pointed in the wrong direction to make the giant go away.

Now we'll finish with a poem by another Irishman, Padraic Colum. Padraic is the Irish way of spelling Patrick. The poem is called *An Old Woman of the Roads*. (Write names on board.) Do you know what the *casual ward* is? Have you sometimes seen men or women tramping along towards — (Name the nearest Union.) They walk, you know, from one Union to another, sleeping in the casual wards, doing a little work the next day to pay for their night's lodging and then on they go again to another Union because they have no homes. In bad weather it is a dreadful life. In this poem a poor old woman is talking to herself as she plods along. She is thinking how lovely it would be to have a little home of her own. You will hear of the things she would like to have. *Delph* means cups and saucers and plates." (The teacher now reads the poem.)

### AN OLD WOMAN OF THE ROADS

Oh, to have a little house!

To own the hearth and stool and all!

The heaped-up sods upon the fire,

The pile of turf against the wall!

To have a clock with weights and chains

And pendulum swinging up and down,

A dresser filled with shining delph,

Speckled and white and blue and brown!



I could be busy all the day

Clearing and sweeping hearth and floor,

And fixing on their shelf again

My white and blue and speckled store!

I could be quiet there at night

Beside the fire and by myself,

Sure of a bed, and loth to leave

The ticking clock and the shining delph!

Och! but I'm weary of mist and dark,

And roads where there's never a house or bush,

And tired I am of bog and road

And the crying wind and the lonesome hush!

And I am praying to God on high,

And I am praying Him night and day,

For a little house, a house of my own—

Out of the wind's and the rain's way.

*Padraic Colum.*

The lesson ends by the teacher asking the children to choose which poem to learn, each child making his own choice. If two or more poems have been taken, as above, some choice should always be allowed, but in order to make the recitation class manageable, only two poems of the length of the above should be offered for the children's choice, or three if more and shorter ones were presented. The teacher should choose beforehand which two (or three) to offer for the children's choice. Of the above, it would be well to select one representing real life and one of fantasy, so as to cater for different tastes among the children. Thus, in this case, the teacher might let the children choose between *An Old Woman of the Roads* and *In the Orchard*.

**The learning lesson.**—Though it is not usual to set compulsory homework in elementary schools, children are willing enough when wisely handled, and the teacher may find that they will readily learn all their poetry out of school, in which case the learning lesson can be omitted from the cycle. If, however, a half-hour period is allotted to the learning of poetry, here are a few suggestions as to how to make the best use of it. Children cannot sit quite quietly for thirty minutes concentrating on the task of learning by heart. After the teacher has seen that each child has the right paper or book, he should let the children work in short laps. "Now get down to it and see how much you can learn in ten minutes." At eleven years old there should be a short break every ten minutes. In the second half of the twelve year old year the class should work for fifteen minutes without a break, but even the top class should not be expected to work for longer than that without interruption. Keen children can do it, but there are always the laggards and the restless ones to consider who will cause trouble if too much is asked of them.

With the eleven year olds the teacher should make a definite break after ten minutes. The children should be told to

shut their books or turn their papers over. One child should be asked to say as much as he knows of his poem, and then another child asked to recite the other poem. It is wise to choose children who learn quickly, prompting where necessary and giving praise if the time has been well used. The object of this work is the learning of the words and this is not the time for instruction in artistic rendering. Then the teacher says, "Now work hard for another ten minutes and see how much you can do." There should be another definite break at the end of the second ten minutes. This time, the teacher might read both poems slowly through aloud. There will now be a little more than five minutes left for the third lap. The teacher may choose other methods of supplying breaks. The important thing is that breaks should be provided.

Children vary in the methods by which they learn by heart. Some depend most upon sight, others upon hearing, others upon articulating the words, and many by a combination of the last two. Complete silence, therefore, is a psychological mistake and should not be enforced. The buzz of learning must be kept at a low pitch, but to insist on closed lips (depriving children of the articulatory method of learning) is wrong. Though a good sitting posture should be encouraged at all times, it is reasonable here to allow children to put their fingers in their ears if they wish.

The learning period presents two noticeable problems, one provided by the quick children, the other by the slow. A quick child would be word perfect in one of the above poems in less than half an hour and every teacher knows how quickly an idle child becomes a nuisance. In all branches of teaching, teachers need to have devices ready to deal with the child who has finished his sums, his composition, or his poem before the others. If the child really wants to do so, he can learn the other poem, but there is doubtful justice in being given more work to do as a reward for having done what was required. The quicker children are

particularly prone to thinking they know a thing before they really do. Rough paper should always be handy. "I know it, sir." "Do you? That's quick of you. See if you can write it out." The child may find that he does not know it and will continue with the learning. If he does know it, the writing further impresses it, occupies him while the others work, and keeps him from restlessness. Many teachers have their own established customs at these times. The child who has finished his task is allowed to go to the cupboard and get out a book or to go on with some piece of other work.

The slow child provides a problem of the opposite character. He should be encouraged to choose the shorter of the poems. He should not be allowed to develop a feeling of inferiority, for to be slow is not at all the same thing as to be stupid. The teacher may ask him to learn part only of the poem. He can also be encouraged to finish his smaller task out of school. There are, also, throughout the school week odd scraps of time which can be used in this way. Children who know their poems nearly, but not quite, at the end of the learning lesson can be thus helped.

**The recitation lesson.**—Before recitation begins the teacher must be sure that the children understand all the words they are to speak. The brief explanations given in the entertainment lesson should be enough to ensure this. If more is required, it is probable that the poem has been wrongly chosen. Some children may have forgotten the explanations, and any repetition or additional explanation can usually be satisfactorily woven into the learning lesson. Teachers should be ever conscious of the danger of beating the life out of a poem by over-explanation. Analysis of phrases to show their aptness, comparison between one poem and another, all these things should be very sparingly done and only when the teacher is assured that the class will follow with interest.

If a child called upon to recite is not word

perfect, he should be passed over at once. Children usually want to be heard and this alone will be enough in most cases to encourage thorough learning. It is, however, a good plan to give the children two minutes at the beginning of the lesson to read their poems over to themselves. A child known to be lazy needs special treatment. The teacher should try to discover the cause of the laziness. It may be health, late hours or lack of interest in the subject, but the class should not be hampered by the stumblings and hesitations of a child who does not know his words.

The recitation lesson may need more than one period in the cycle. If two poems have been learned, some attention should be given to each in each lesson, for though several children will have to endure the flatness of not being called upon to recite owing to the usual uncomfortable size of the classes, it is more depressing still if the poem they have learned is not dealt with at all. Fifteen minutes (supposing that the lesson is to last half an hour) will allow of hearing only five children at the most, and perhaps fewer, if any constructive work upon proper interpretation is to be done. However, it is better to go on to the other poem in the second half of the lesson. After two recitation lessons on two poems, it would usually be wise to begin the cycle afresh with a new entertainment lesson. Probably only twelve or fourteen children will have had direct teaching in recitation in those two lessons but others will have been learning indirectly and will have a chance at the next set of poems. It is most unwise to spoil the interest by going on too long with the same poems.

It is possible and most desirable to keep the class working together the whole time. Often a difficult phrase can be practised in chorus and by individuals. For instance, in *An Old Woman of the Roads*, the teacher may have pointed out that *house* is the word to be stressed in the first line. Someone stresses *have* instead, even after correction. "No," says the teacher. "'Oh, to have a little *house*. . . .' You try, Agnes. Now

Edward. Now Janet. That's better. Now all together. Now Kathleen, try it again." The whole class is kept on the alert if any child may be appealed to at any moment.

Recitation in unison is a bad practice. To keep the class speaking in time together results in false stresses and wrong pace. Individual interpretation is impossible, and some children merely make inarticulate noises, leaving the real work to others. It is sometimes resorted to because of the size of the classes but it is the death of poetry. Choral verse speaking is another matter and is coming into fashion. It needs carefully chosen material and a specially trained teacher. No one who has not himself been specially trained in this art should attempt to train children in it. Unison practice of an occasional difficult phrase is different; it is only a means to performance by the individual and should lead to individual improvement.

In order to spread the work out among the children, each verse may be spoken by a different child, the children required coming out to the front of the class. In the second recitation lesson each poem should be spoken right through by one voice only.

There are certain principles underlying the teaching of recitation. The first is accuracy. Do not let a child substitute a different word or phrase for the right one. The poet's words are the most suitable and children's self-respect is increased by a teacher who insists upon accurate work whether in arithmetic or in poetry. The next principle is that of insisting upon good diction. Children should be trained in clear speech throughout school life. They are usually taught to read aloud clearly, but too often teachers put up with slovenly speech in answer to questions in other lessons. Though the progress of a lesson in arithmetic or geography cannot be held up too long for training in speech, a child should be asked to repeat an answer which has been badly spoken. Good diction in poetry is, of course, essential. Ends of words must be heard from one end of the room to the

other and no syllables should be swallowed. There must also be no stress on unimportant words. In addition to good diction, the poem must be rightly interpreted. This is largely a matter of stress and of pace.

Let us look at James Stephens' *In the Orchard*.

*Verse 1* describes the giant. Though there should be a pause at the full stop after *trees*, the rhyme of *wall* and *tall* must not be overridden and there must be a very slight pause at *lall* and also at *there*. The voice must express excitement. A good general guide is to choose one word in each line for stress. Sometimes there has to be more than one, but always the stressed words are deliberately chosen. In this verse the words are:—

- Line 1 — *giant*
- Line 2 — *this*
- Line 3 — *feeling; tall*
- Line 4 — *twice*
- Line 5 — *beard*
- Line 6 — *heather*

*Verse 2* goes on with the description and leads to a climax of feeling. Would the giant see the boy? The voice should die away a little in the last line and a half. The words for stress are:—

- Line 1 — *club*
- Line 2 — *tree*
- Line 3 — *searching*
- Line 4 — *knee*
- Line 5 — *big; trembled*
- Line 6 — *I*

*Verse 3* begins the narrative and feeling becomes more tense. The climax is in the last line and should be given with a breathless feeling of escape. Words for stress are:—

- Line 1 — *away; slid*
- Line 2 — *saw; bent*
- Line 3 — *Where is she hid?* Each word is to be spoken in a voice to imitate the giant.
- Line 4 — There is no special stress. The line is to be spoken quickly with a noticeable pause after it.

Line 5 — *flew*. This word should be greatly stressed.

Line 6 — *you*

The above analysis is meant merely as a guide to the preparation which should be given to the recitation lesson. Each poem contains its own problems. The teacher

should make up his own mind as to how he thinks it best to interpret the poem and should then allow a certain variety in the children's performance. Though general principles should be taught and observed, there is something wrong if child after child speaks a poem in exactly the same way.

## THE TEACHING OF LONGER POEMS

TO present a long poem to a class demands a different technique from that outlined in the preceding section. The main principles are the same and the cycle of three kinds of lessons is still required. We will now consider the entertainment lesson which is taken up with one poem only instead of several short ones.

It is not essential that the class should have copies of these longer poems but it is very desirable. To hectograph or cyclostyle long poems is a heavy additional task for the teacher. There are enough suitable poems published in cheap editions to avoid this. An enthusiastic teacher who reads well can hold the children's interest without copies and can supply copies of those parts of the poems which the children will learn. If a teacher wishes to take a certain poem, he should not be deterred by the absence of classbooks, but when complete copies are available it is good for the children to have them before them while the lesson is in progress, for eye reinforces ear and the impression is deepened.

Let us suppose that Coleridge's *The Ancient Mariner* is the chosen poem, and that the class consists of twelve year olds. It takes more than half an hour to read this poem aloud and it will not do to do it all at once. It is reasonable, therefore, to take two entertainment or appreciation lessons upon it, before embarking upon the learning and speaking.

Some teachers may prefer to shorten the poem and this is a fairly good solution.

Certainly it is better to arouse the children's interest by part of the poem than to risk wearying them by insisting on going through the whole. If the teacher takes only part of it, he should say so and give interested children an opportunity of reading the whole to themselves. In such a poem as *The Ancient Mariner*, a teacher should be able to hold the children's attention throughout.

The chief interest for children lies in the eerie story. Subconsciously they will feel the magic in the way it is told, but all magic will dissolve if too much analysis is done. The moral at the end should be given clearly but not heavily. No information about the Romantic Revival should be offered—the history of poetry has no proper place in an elementary school. The poem should be taken for its own sake only.

Opinions vary as to whether the teacher should preface his lessons by telling the story of the poem in his own words. Some think that the story should be allowed to unfold itself as the poem is read. This is a matter which a teacher should decide for himself, but if he gives a brief outline first, the children can then listen more comfortably and will await the climax with eagerness.

### FLANNAN ISLE

I will now offer suggestions about another relatively long poem suitable for the top class in a senior school; that is, for children from thirteen to fourteen. I have chosen



*Flannan Isle* by W. W. Gibson. This also could be learnt and spoken, but as the principles of good recitation already given will apply in this case, no further instructions will be offered for this poem. In any case, shorter poems are usually better for recitation. My intention is to help teachers in the presentation of a poem which will occupy the greater part of a half-hour lesson.

It is advisable for the children to have copies of this poem, and it is wise to divide the lesson into the following steps:—

1. Create the right atmosphere by the right introduction.

2. Read the poem through aloud.

3. Go over the poem verse by verse, explaining words and adding suggestive and explanatory comments.

4. Read the poem aloud again, or allow one child, or several children taking separate verses, to do so.

It is then best to leave it. The only suitable "expression work" is to learn the poem. If this is not desired, nothing more should be done.

#### FLANNAN ISLE

*Though three men dwell on Flannan Isle  
To keep the lamp alight,  
As we steered under the lee, we caught  
No glimmer through the night.*

A passing ship at dawn had brought  
The news, and quickly we set sail  
To find out what strange thing might ail  
The keepers of the deep-sea light.

The winter day broke blue and bright  
With glancing sun and glancing spray  
While o'er the swell our boat made way  
As gallant as a gull in flight.

But as we neared the lonely Isle  
And looked up at the naked height,  
And saw the lighthouse towering white  
With blinded lantern that all night  
Had never shot a spark  
Of comfort through the dark,  
So ghostly in the cold sunlight  
It seemed that we were struck the while  
With wonder all too dread for words.  
And, as into the tiny creek  
We stole, beneath the hanging crag  
We saw three queer black ugly birds—  
Too big by far in my belief  
For cormorant or shag—  
Like seamen sitting bolt-upright  
Upon a half-tide reef:  
But as we neared they plunged from sight  
Without a sound or spurt of white.

And still too mazed to speak,  
We landed and made fast the boat  
And climbed the track in single file,  
Each wishing he were safe afloat  
On any sea, however far,



So it be far from Flannan Isle;  
 And still we seemed to climb and climb  
 As though we'd lost all count of time  
 And so must climb for evermore;  
 Yet all too soon we reached the door—  
 The black sun-blistered lighthouse door  
 That gaped for us ajar.

As on the threshold for a spell  
 We paused, we seemed to breathe the smell  
 Of limewash and of tar,  
 Familiar as our daily breath,  
 As though 'twere some strange scent of death;  
 And so yet wondering side by side  
 We stood a moment still tongue-tied,  
 And each with black foreboding eyed  
 The door ere we should fling it wide  
 To leave the sunlight for the gloom:  
 Till, plucking courage up, at last  
 Hard on each other's heels we passed  
 Into the living-room.

Yet as we crowded through the door  
 We only saw a table spread  
 For dinner, meat and cheese and bread,  
 But all untouched and no one there;  
 As though when they sat down to eat,  
 Ere they could even taste,  
 Alarm had come and they in haste  
 Had risen and left the bread and meat,  
 For at the table-head a chair  
 Lay tumbled on the floor.

We listen'd, but we only heard  
 The feeble cheeping of a bird  
 That starved upon its perch;  
 And, listening still, without a word  
 We set about our hopeless search.  
 We hunted high, we hunted low,  
 And soon ransacked the empty house;  
 Then o'er the Island to and fro  
 We ranged, to listen and to look  
 In every cranny, cleft or nook  
 That might have hid a bird or mouse:  
 But though we searched from shore to shore  
 We found no sign in any place,  
 And soon again stood face to face  
 Before the gaping door,  
 And stole into the room once more

As frightened children steal.  
 Ay, though we hunted high and low  
 And hunted everywhere,  
 Of the three men's fate we found no trace  
 Of any kind in any place  
 But a door ajar and an untouched meal  
 And an overtoppled chair.

And as we listened in the gloom  
 Of that forsaken living-room—  
 A chill clutch on our breath—  
 We thought how ill-chance came to all  
 Who kept the Flannan Light,  
 And how the rock had been the death  
 Of many a likely lad—  
 How six had come to a sudden end  
 And three had gone stark mad,  
 And one, whom we'd all known as friend,  
 Had leapt from the lantern one still night  
 And fallen dead by the lighthouse wall—  
 And long we thought  
 On the three we sought,  
 And on what might yet befall.

Like curs a glance has brought to heel  
 We listened, flinching there,  
 And looked and looked on the untouched  
 meal  
 And the overtoppled chair.

We seemed to stand for an endless while,  
 Though still no word was said,  
 Three men alive on Flannan Isle,  
 Who thought on three men dead.

*Wilfrid Wilson Gibson.*

**Entertainment lesson.**—In all entertainment lessons, the introduction is the vital part; it is in the introduction that the poem is made or marred. As this is a matter of the use of the teacher's own personality, it is impossible to invent an introduction which would suit all teachers. The one printed below is intended to be a basis upon which teachers may work, building up from it exactly what they wish to say.

"Flannan Isle is a little rocky island among the Outer Hebrides. On it is a lighthouse. What are lighthouses for? . . . Yes. You

know, then, that it is very important that the light should burn all night. Why? . . . Yes. You may have heard in the forecast for shipping in the third news on the wireless the name of some lighthouse or buoy followed by 'Light extinguished.' This poem was written before the use of wireless was so common, and there is something very strange about it. The light was out on Flannan Isle and when the men went to see what was wrong, they found no lighthouse men there. It did not seem that there had been any ordinary accident and it remained a mystery. Now I'll read you the poem."

The first reading follows.

The teacher then says, "Now we'll go through it carefully so as to enjoy it properly, and then we will read it again."

*Verse 1* simply tells us that the lamp was out. *Under the lee* means the side of the rock which was sheltered from the wind. The poet does not hesitate to begin his story—he tells us quite briefly and plainly the actual circumstances and arouses our interest at once.

*Verse 2* tells us that a ship had brought the news of the extinguished light. The men had not heard of the accident by wireless as they would nowadays.

*Verse 3* is easy. It simply tells us that it was a bright day in winter.

*Verse 4* begins the mystery. Lighthouses are painted white so that they can be clearly seen by day. In the rocky shore on which this lighthouse stood, there was a little inlet where a small boat could land. It would be used when men were taken off the lighthouse and others brought to take their turn, and when food and fresh water and other things were brought to the men on duty. There was a large overhanging rock about the creek and on it were three big black birds. The men going to the rescue knew all the birds that were usually to be seen there, but did not recognise these. They were not cormorants, or shags, which are both sea birds, but were larger and looked strangely like men sitting on the rock there. Suddenly these queer birds dived off the

rock and disappeared. The keynote to the whole verse is the line—"Like seamen sitting bolt up-right"—for there we are given a hint of something unnatural, something uncanny which leads us to suspect that perhaps those birds were connected with the men in the lighthouse and the light which had gone out.

*Verse 5* tells us how the men went in single file up the steep and narrow path to the lighthouse door. It seemed to the men as if they had been climbing for ever—and yet they reached the door *all too soon*.

*Verse 6* brings us to the climax of the story. The men have hardly the courage to enter the lighthouse, for there is an atmosphere of something weird and frightening which makes them feel as if death was very near. Then they rush in through the door, keeping close together.

*Verse 7* tells us of the ordinary things they saw in the lighthouse—a table laid for dinner. There was nothing unusual about the room, except that it was empty and that a chair was overturned as if someone had leapt up suddenly.

*Verse 8* tells how they listened for some sound but they heard nothing but the feeble chirping of a bird, and, greatly afraid now, they began to search the lighthouse. They found nothing, and, like frightened children, they crept back into the room where the meal was laid out.

*Verse 9* gives us a picture of the men standing there, silent, remembering all the dreadful things that have happened to men who have kept the light on Flannan Isle. It seems as if the place was under some curse. The story is told so vividly that we can see every detail in the picture—we almost want to join the men in their search to make sure ourselves that the missing men are not hiding somewhere. Three men had gone stark mad, on Flannan. This is not an unknown thing to happen on lighthouses, for the life is very lonely, but it is most rare for three men to go mad one after the other. Another man had gone mad, too, and had thrown himself off the lantern. The lantern in a lighthouse is huge. It occupies the whole

of the top room and there is just enough space to walk all round between it and the walls. There are windows all round.

*Verse 10* tells us how, terrified, they stood there staring at the *untouched meal* and the *overtopped chair*.

*Verse 11* ends the poem. We are given a dramatic picture of the three live men who stood there thinking of three dead men—men who died in some mysterious and unknown manner. No doubt they rowed silently back to shore with the strange news. Other men must have gone out to Flannan to take on duty, but no one ever knew what had become of those three men.

The second reading now follows.

If a little time is left it is better to read one or two more quite short poems to the children than to fill up time over *Flannan Isle* in some artificial way.

We have now considered lessons for children of eleven and twelve in which several poems are offered for their pleasure, two or

three of which are to be learned and recited later; lessons for children of twelve and thirteen in which the subject matter was one poem too long for presentation in one lesson; and lessons for children of thirteen and fourteen in which the subject is a poem long enough to occupy the greater part of one lesson. The methods suggested for the short poems for children of eleven will be found equally useful in older classes. The suggestion of lessons on *The Ancient Mariner* intended for children of twelve will be helpful for teachers who wish to present ballads to younger children. The story should be told first; the poem, if of considerable length, should be taken in separate parts so that breaks are provided to avoid strain; the poem should be read by the children taking different characters. For the most part it is wise to use the shorter poems for learning and recitation. If longer poems are chosen, they should be spoken in parts and, better still, acted.

## DRAMATISATION OF POEMS

**D**RAMATISATION gives great delight to children. Ballads lend themselves particularly well to it. As much space as the classroom allows should be cleared; the table and teacher's desk pushed back, the blackboard put in a far corner. The children who are the audience can be allowed to group themselves together and to sit on the back row of desks so that every child has a comfortable view. Difficulties of discipline may arise but can be overcome by any teacher who has a good control over his class. The teacher who takes the trouble to collect a few simple properties and costumes will be well repaid. A long cloak of black or grey material is useful to mark out the narrator who should stand on one side apart from the actors. Cardboard crowns covered with gold paper, wooden swords, a few mugs

and so on are easily made or acquired. An old tablecloth or curtain makes a good cloak and several are needed. A long white or pale coloured frock for a queen or a bride is a great help, too.

Each poem dramatised needs one recitation lesson for arrangement and practice, and another for performance. Probably the performance will not take the whole time and there is no harm in repeating it, as the dramatisation gives so much pleasure that the class does not lose interest. Different children can take parts the second time and it is as well to give them a share in the practice in the preliminary period. If there is to be a set performance before the whole school more rehearsing will be necessary. A good deal of this is usually and necessarily done out of school hours.

## POETRY RECITALS

THESE are of two kinds; recitals to the class and recitals to the school.

The former kind is only a pleasant form of revision and should usually be held twice or three times a term. The latter is a special occasion and comes more rarely and needs more preparation and polish.

**Classroom recitals.**—After two or three cycles of poetry lessons, one lesson given up to what the children always call a "concert," though it is really a recital, re-impresses the poems taught and makes a desirable break in routine.

The teacher tells the children of the day and time at which this will take place and asks certain children to come prepared to say a poem. If each child is asked and only a few can be called upon, there is a disappointment which should be avoided whenever possible. Either the teacher chooses the children and the poems or allows the class to do so. One child is then asked to write the programme on the board before the lesson begins and that child or another should announce the items and call the children out one by one. There should be a festive air about the proceedings. If the building allows of it without annoying other people, the class should applaud the poems by clapping and the teacher should join in. Allotting of marks is not at all desirable for it spoils the feeling of festivity, of an "occasion," and arouses the competitive spirit at an unsuitable time. Criticism should not be offered by the teacher or by the class except an occasional word of praise from the teacher when it is particularly deserved. It re-inforces the spirit of comradeship between teacher and class if the teacher sometimes, but not always, lets the child manager put him down for an item and he should recite (not read) a poem, preferably one they have never heard before. The rest of the

programme should be made up of those poems which have been used in the last three cycles which the children like best.

Another method which is more useful for revision of the work done but not so festive, is to arrange what is often called a *Poetry Meeting*. For this, each child is asked to come prepared to say a poem chosen from those taken in the recent cycles or lessons. The choice should be left to the child. Slips of paper bearing the children's names are shuffled in a box at the beginning of the lesson. A child draws them out and calls out the names, and the children called come in turn to the front and speak their poems. It does not matter if a good many children choose the same poem. That shows that it is a favourite and it will become only the more familiar. As this is more of a lesson than a recital, marks may be given if the teacher desires it, but I think that the system of marks for individuals or for teams is considerably overdone. Criticisms from the class are usually unsatisfactory too, for the children tend to say what they think is expected of them and are not developed enough for really intelligent criticism. The teacher may offer a short criticism of each child if he feels it desirable. The Poetry Meeting is more like a thorough revision than a recital because each child comes with the knowledge that he may be called upon. The teacher may wish to give two periods to this activity, so as to test more children, but if a test of memory is required, it is better to let the children write their poems. This is purely utilitarian and should be done only when the teacher has some special reason for doing it, for it does not add to the enjoyment of poetry. It does not matter if the children forget the poems after a time—they should be constantly hearing and learning new ones. What does matter vitally is that they should enjoy the work in all its stages.

**Recitals before the school.**—Sometimes at the end of term or for some special occasion a certain class may be required to furnish part of a programme for the whole school's entertainment. They may act a play or sing songs (neither of which are within the scope of this article) or recite some poems. For this, only a few children will be required unless choral verse speaking is attempted. No suggestions are offered here about choral verse speaking because, as has already been said, only those teachers who have had special training in it should attempt such work with children. The teacher would be wise to rehearse more children than the required number in case of sudden absence. It is a good plan to discuss the arrangement of the programme with the children, but of course the teacher will see that good speakers are chosen. He might begin by deciding, with the class, on the poems to be spoken and then choose two children for each poem, giving one or two lessons to the recitation and doing the rest of the necessary practice out of school. He should make up his mind a week before the performance which are the chosen speakers and which are the understudies and should decide this matter with-

out consulting the children. Experience shows that this causes less discontent and disappointment. His understudies need not attend the last week's practices but should keep themselves word perfect. It may be well to offer a warning against over rehearsal. It results in staleness and is also apt to increase nervousness.

A dramatised ballad may be most useful on these occasions. The teacher would choose the one that has been the most successful in the classroom and take a few extra rehearsals and perhaps improve the costumes and properties.

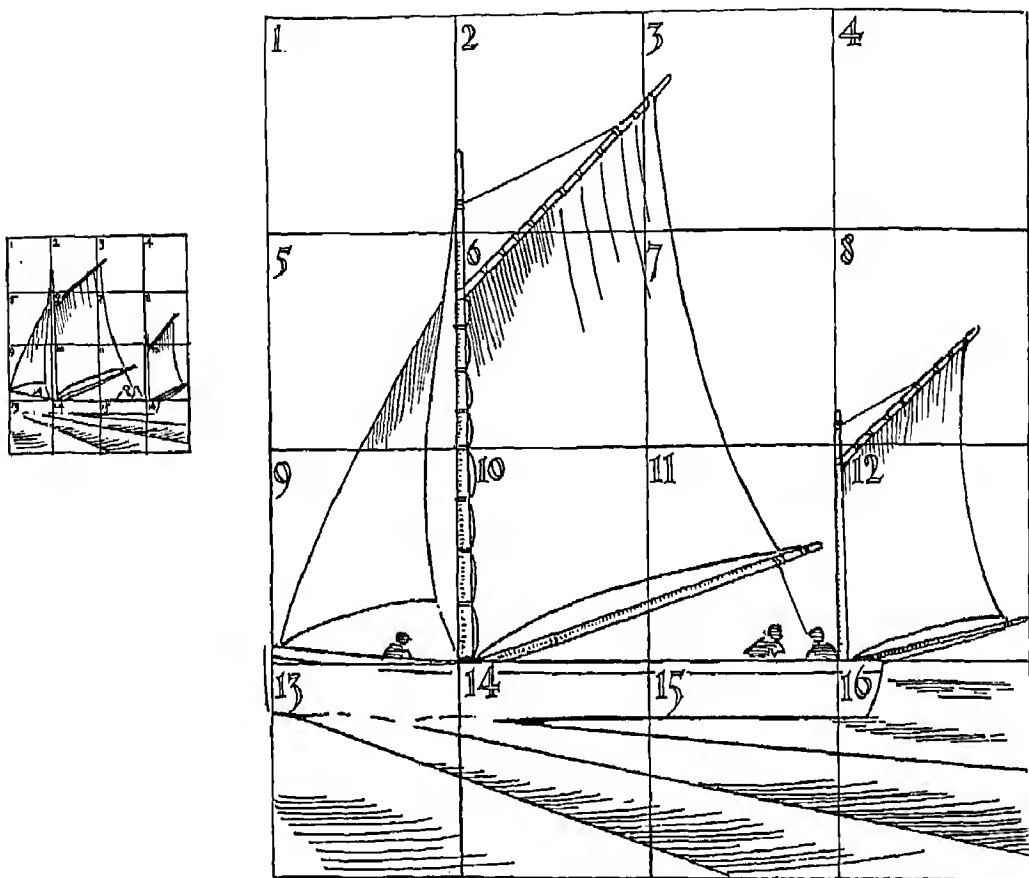
On the day of the recital, it is unlikely that any prompting will be necessary, either for shorter poems or for ballads. It is, however, wise to provide a prompter because it gives the performers confidence. If the teacher himself knows the poems by heart no other prompter will be needed, but if he does not, or if there is any chance that he may not be available at the right moment, a child should be trained to this work. It should be pointed out that prompting is a dull and unselfish task as the prompter *must* keep his eyes on the book the whole time.

## THE MAKING OF ILLUSTRATIONS

THE stimulation of the children's imagination is not the true object of illustrations. We all know how disappointing were many of the illustrations in our childish books. We had imagined it all very differently and here before us was a harsh picture contradicting the delicate one which had filled our minds with delight. Some illustrations, however, are very useful for enlarging knowledge. They form a short cut, supplying the information required more clearly than even the clearest verbal description. The poems which have been dealt with so far require no illustrations with the exception of *The Ancient Mariner*, where

there should be pictures of an albatross and a 17th century sailing ship. In the notes on the poems printed below, the need for illustrations will be mentioned when it occurs. A teacher who is but a poor artist may wonder how he can provide those which are needed, for the right picture of the right size does not appear at call. The method now suggested is one which can be used by any teacher, even he who declares that he cannot draw at all.

It is necessary to find a picture to copy and then to enlarge it. Sometimes one object only in a picture will be required. In most cases, a large sheet of white cartridge paper



COPYING A PICTURE

and Indian ink are the best media. Brown paper and pastels or coloured chalk will sometimes do equally well, but painting in water colours or the use of pastels for more than the outline is never necessary, though artistic teachers may take pleasure in producing by their use illustrations of a better quality.

The picture to be copied is first placed in a square or rectangle by ruling pencil lines round it. Next, this space is divided into smaller squares or rectangles and these are numbered. Then the paper for class use is given the same number of squares or

rectangles but, of course, much bigger ones, and these are numbered in a corresponding way. Then the teacher who cannot draw will be able to copy the original, square by square. The pencil lines on the original can be rubbed out afterwards and so can those on the large copy.

Illustrations should always be large enough to be seen comfortably from the back of the room. To pin up pictures at the right moment adds a bright flash of interest to the lesson. To pass round small ones for inspection wastes time and is apt to cause the class to get out of hand.

## POEMS SUITABLE FOR CLASS TEACHING

IT would take too much space to offer further lessons in detail, and as the right use of the teacher's personality is all important, not even a large number of lessons set out in detail would be of very much use. The important thing is for the teacher to grasp the principles underlying the work and study to apply them. The way in which poems are introduced to the class is very important indeed, and no less important is that the teacher should read the poems well. No directions on this latter point can be put into writing, but some suggestions as to the introduction to be given to poems may be useful. The following poems are divided into age groups but it should be remembered that there is much room for difference of opinion upon the right age for the first hearing of any poem. Brief biographical notes about some of the poets, not necessarily to be passed on to the children will be found at the end of this article. The poems within the age groups are arranged in alphabetical order of author. The poems are also divided into classes, from A to J. These classes give a rough idea of the subject matter and are meant to help teachers to collect poems on the same subject when they require to do so.

A means poems about FAIRIES.

B means poems about WAR or something connected with war.

C means RELIGIOUS POEMS.

D means poems about CHILDREN.

E means poems about life OUT OF DOORS, mostly in the country, and those treating of flowers and other natural objects.

F means poems about PEOPLE, including story poems.

G means poems about ANIMAL LIFE, including birds.

H means poems containing THOUGHTS.

J means poems of a MYSTERIOUS character.

## POEMS FOR CHILDREN OF ELEVEN AND TWELVE

## ANONYMOUS—BALLADS

The first time an old ballad is presented to a class, the teacher should tell the children that ballads are story poems, most of them several hundred years old. They were handed down, just as fairy tales were, by being told by word of mouth. Teachers who wish to learn something about ballad literature will find help in an inexpensive book called *The Ballad in Literature* by T. F. Henderson, published by the Cambridge University Press, but it will not offer any suggestion as to how to teach ballads to a class.

**Sir Patrick Spens (F).**—A map should be shown to give the idea of the distance by sea from Scotland to Norway. Dunfermline can be pointed out. The teacher tells the story and reads the ballad. This ballad does not lend itself very well to acting, but should be read in parts by the children. It is suitable for learning and subsequent recitation in parts. Children are required for the narrator, a Scottish knight, Sir Patrick Spens, a Norwegian lord, and a sailor.

## SIR PATRICK SPENS

The king sits in Dunfermline town  
Drinking the blood red wine;  
'O where will I get a good sailor  
To sail this ship of mine?'

Up and spake an eldern knight,  
Sat by the king's right knee:  
'Sir Patrick Spens is the best sailor  
That sails upon the sea.'

Our king has written a broad letter  
And signed it with his hand,  
And sent it to Sir Patrick Spens,  
Was walking on the sand.

'To Noroway, to Noroway,  
To Noroway o'er the foam!  
The king's daughter of Noroway,  
'Tis thou must bring her home.'

The first line that Sir Patrick read,  
A loud laugh laughéd he;  
The next line that Sir Patrick read,  
The tear blinded his ee.

'O who is this has done this deed,  
This ill deed done to me,  
To send me out this time of the year  
To sail upon the sea?

'Be it wind, be it wet, be it hail, be it sleet,  
Our ship must sail the foam;  
The king's daughter of Noroway,  
'Tis we must fetch her home.'

They hoist their sails on Monanday morn  
With all the speed they may;  
They have landed in Noroway  
Upon a Wodensday.

They had not been a week, a week,  
In Noroway, but twae,  
When that the lords of Noroway  
Began aloud to say:

'Ye Scottishmen spend all our king's gold  
And all our queen's fee.'—  
'Ye lie, ye lie, ye liars loud!  
Full loud I hear ye lie:

'For I brought as much white money  
As gain my men and me,  
And I brought a half-fou of good red gold  
Out o'er the sea with me.'

'Make ready, make ready, my merry men all  
Our good ship sails the morn.'  
'Now, ever alack! my master dear,  
I fear a deadly storm.

'I saw the new moon, late yestreen  
With the auld moon in her arm,  
And if we gang to sea, master,  
I fear we'll come to harm.'

They had not sailed a league, a league,  
A league but barely three,  
When the lift grew dark and the wind blew loud,  
And gurly grew the sea.

The anchors brake and the topmasts lap,  
It was such a deadly storm;  
And the waves came over the broken ship,  
Till all her sides were torn.

'O where will I get a good sailor  
To take my helm in hand,  
Till I get up to the tall topmast  
To see if I can spy land?'

'O here am I, a sailor good,  
To take the helm in hand,  
Till you go up to the tall topmast;  
But I fear you'll ne'er spy land.'

He had not gone a step, a step,  
A step but barely ane,  
When a bolt flew out of our goodly ship,  
And the salt sea it came in.

'Go fetch a web of the silken cloth,  
Another of the twine,  
And wap them into our ship's side,  
And let not the sea come in!'

They fetched a web of the silken cloth,  
Another of the twine,  
And they wapp'd them round that good ship's  
side,  
But still the sea came in.

O loth, loth were our good Scots lords  
To wet their cork-heeled shoon;  
But long ere all the play was played  
Their hats they swam aboon.

And many was the feather-bed  
That fluttered on the foam;  
And many was the good lord's son  
That never more came home.

O lang, lang may the ladies sit  
With their fans into their hand,  
Before they see Sir Patrick Spens  
Come sailing to the strand.



And lang, lang may the maidens sit  
 With their gold combs in their hair,  
 Awaiting for their own dear loves,  
 For them they'll see nae mair.

Half over, half over to Aberdour,  
 It's fifty fathoms deep;  
 And there lies good Sir Patrick Spens,  
 With the Scots lords at his feet.

*Anon.*

**Robin Hood and the Widow's Sons (F).**—  
 If the children do not know anything about Robin Hood, the lesson should begin with a brief account of King John's harsh rule. Robin Hood was an *oullaw*. An account of his life in Sherwood Forest should be given and his friends mentioned, the chief of whom were Friar Tuck, Little John and Maid Marian. They were a large company, all outlaws and they called themselves the "Merry Men." They were all very good friends and loyal to one another, and they were excellent shots with their bows and arrows. The teacher should be sure that the children are clear what these weapons looked like. They hunted for a living.

In this poem, Robin Hood finds three men are in danger because they have killed deer which really belonged to the king. Their mother had shown kindness to Robin and his men. Then tell the story of the poem. If Robin Hood is already a familiar character to the children, the lesson could begin with a few questions to bring the subject before the children's minds.

The line -

"With a link a down and a day,"

and later--

"With a link a down and a down,"

should be compared with the "fol de rol" sort of refrain which the children are sure to have encountered in their songs. When the children read the poem in parts, all the children can say these lines together, very softly.

A *palmer* is a man who had journeyed to the Holy Land. Usually he carried a palm branch as a sign that he had done this.

*Silly* is an old fashioned word for "simple" and does not mean "foolish."

The *bags of bread* are large stuff wallets, rather like small haversacks, to carry the food given to a beggar. "I'd laugh if I had any list" means "I could almost laugh." "They took the gallows from the slack" means "They loosed the rope from the gallows."

This ballad is not suitable for acting. For reading in parts children are required for the narrator, the widow, the palmer, the sheriff and Robin Hood.

### ROBIN HOOD AND THE WIDOW'S SONS

There are twelve months in all the year,  
 As I hear many say,  
 But the merriest month in all the year  
 Is the merry month of May.

Now Robin Hood is to Nottingham gone,  
 With a link a down and a day,  
 And there he met a silly old woman,  
 Was weeping on the way.

'What news? what news? thou silly old woman,  
 What news hast thou for me?'  
 Said she, 'There's my three sons in Nottingham town  
 To-day condemned to die.'

'O what have they done?' said Robin Hood,  
 I pray thee tell to me.'  
 'It's for slaying of the king's fallow deer,  
 Bearing their long bows with thee.'

'Dost thou not mind, old woman,' he said,  
 'How thou madest me sup and dine?  
 By the truth of my body,' quoth bold Robin Hood,  
 'You could not tell it in better time.'

Now Robin Hood is to Nottingham gone,  
 With a link a down and a day,  
 And there he met with a silly old palmer,  
 Was walking along the highway.



'What news? what news? thou silly old man,  
What news, I do thee pray?'  
Said he, 'Three squires in Nottingham town  
Are condemned to die this day.'

'Come change thy apparel with me, old  
man,  
Come change thy apparel for mine;  
Here is ten shillings in good silver;  
Go drink it in beer or wine.'

'O, thine apparel is good,' he said,  
'And mine is ragged and torn;  
Wherever you go, wherever you ride,  
Laugh not an old man to scorn.'

'Come change thy apparel with me, old churl,  
Come change thy apparel with mine;  
Here is a piece of good broad gold;  
Go feast thy brethren with wine.'

Then he put on the old man's hat;  
It stood full high on the crown:  
'The first bold bargain that I come at,  
It shall make thee come down.'

Then he put on the old man's cloak,  
Was patch'd black, blue, and red;  
He thought it no shame, all the day long,  
To wear the bags of bread.

Then he put on the old man's breeks,  
Was patch'd from leg to side:

'By the truth of my body,' bold Robin 'gan  
say,  
'This man loved little pride.'

Then he put on the old man's hose,  
Were patch'd from knee to wrist:  
'By the truth of my body,' said bold Robin  
Hood,  
'I'd laugh if I had any list.'

Then he put on the old man's shoes,  
Were patch'd both beneath and aboon;  
Then Robin Hood swore a solemn oath:  
'It's good habit that makes a man.'

Now Robin Hood is to Nottingham gone,  
*With a link a down and a down,*  
And there he met with the proud sheriff,  
Was walking along the town.

'Save you, save you, sheriff!' he said;  
'Now heaven you save and see!  
And what will you give to a silly old man  
To-day will your hangman be?'

'Some suits, some suits,' the sheriff he said,  
'Some suits I'll give to thee;  
Some suits, some suits, and pence thirteen,  
To-day's a hangman's fee.'

Then Robin he turns him round about,  
And jumps from stock to stone:  
'By the truth of my body,' the sheriff he said,  
'That's well jumpt, thou nimble old man.'

'I was ne'er a hangman in all my life,  
Nor yet intend to trade;  
But curst be he,' said bold Robin,  
'That first a hangman was made!

'I've a bag for meal, and a bag for malt,  
And a bag for barley and corn;  
A bag for bread, and a bag for beef,  
And a bag for my little small horn.

'I have a horn in my pocket,  
I got it from Robin Hood,  
And still when I set it to my mouth,  
For thee it blows little good.'

'O, wind thy horn, thou proud fellow!  
Of thee I have no doubt.  
I wish that thou would give such a blast,  
Till both thy eyes fall out.'

The first loud blast that he did blow  
He blew both loud and shrill;  
A hundred and fifty of Robin Hood's men  
Came riding over the hill.

The next loud blast that he did give  
He blew both loud and amain,  
And quickly sixty of Robin Hood's men  
Came shining over the plain.

'O, who are those,' the sheriff he said,  
'Come tripping over the lee?'  
'They're my attendants,' brave Robin did say;  
'They'll pay a visit to thee.'

They took the gallows from the slack,  
They set it in the glen,  
They hanged the proud sheriff on that,  
Released their own three men.

*Anon.*

**Robin Hood and Allin a Dale (F).**—The story is simple and can be briefly told.

"A young man called Allin a Dale wanted to marry a girl who was being forced to marry someone else. Robin Hood met him in a wood and decided to help him. He rode fast to the church and pretended to be a harper who had come to play at the wedding. He asked to see the bride and bridegroom,

then he blew upon his horn and twenty-four of his men suddenly rushed to the church. Allin was one of them. Robin took the Bishop's coat and put it on Little John and made him marry the girl to Allin. Allin and the girl went away with Robin and his men to live in the woods."

The following explanations may be required:—

*Stint* means spare, and *lin* means stop.

"He did neither stint nor lin" means "He went as fast as he could without stopping." *Finikin* means dainty or pretty.

For reading in parts children are required for the narrator, Allin, Robin Hood, Little John, and the Bishop. The ballad can be acted in two scenes, one in the forest, the other at the church.

#### ROBIN HOOD AND ALLIN A DALE

Come listen to me, you gallants so free,  
All you that love mirth for to hear,  
And I will tell you of a bold outlaw  
That lived in Nottinghamshire.

As Robin Hood in the forest stood,  
All under the greenwood tree,  
There he was aware of a brave young man  
As fine as fine might be.

The youngster was cloth'd in scarlet red,  
In scarlet fine and gay,  
And he did frisk it over the plain,  
And chanted a roundelay.

As Robin Hood next morning stood  
Amongst the leaves so gay,  
There did he espy the same young man  
Come drooping along the way.

The scarlet he wore the day before  
It was clean cast away,  
And at every step he fetch'd a sigh,  
'Alack and well-a-day!'

Then stepped forth brave Little John,  
And Midge, the miller's son,  
Which made the young man bend his bow,  
When as he saw them come.

'Stand off, stand off!' the young man said,  
 'What is your will with me?'  
 'You must come before our master straight,  
 Under yon greenwood tree.'

And when he came bold Robin before,  
 Robin asked courteously,  
 'O, hast thou any money to spare  
 For my merry men and me?'

'I have no money,' the young man said,  
 'But five shillings and a ring;  
 And that I have kept this seven long years,  
 To have it at my wedding.'

'Yesterday I should have married a maid,  
 But she soon from me was ta'en  
 And chosen to be an old knight's delight,  
 Whereby my poor heart is slain.'

'What is thy name?' then said Robin Hood,  
 'Come tell me without any fail.'  
 'By the faith of my body,' then said the  
 young man,  
 'My name it is Allin a Dale.'

'What wilt thou give me,' said Robin Hood,  
 'In ready gold or fee,  
 To help thee to thy true love again,  
 And deliver her unto thee?'

'I have no money,' then quoth the young  
 man,  
 'No ready gold nor fee,  
 But I will swear upon a book  
 Thy true servant for to be.'

'How many miles is it to thy true love?  
 Come tell me without guile.'  
 'By the faith of my body,' then said the  
 young man,  
 'It is but five little mile.'

Then Robin he hasted over the plain,  
 He did neither stint nor lin,  
 Until he came unto the church,  
 Where Allin should keep his wedding.

'What hast thou here?' the bishop then said  
 'I prithee now tell unto me.'

'I am a bold harper,' quoth Robin Hood,  
 'And the best in the north country.'

'O welcome, O welcome,' the bishop he said,  
 'That music best pleaseth me.'  
 'You shall have no music,' quoth Robin  
 Hood,  
 'Till the bride and the bridegroom I see.'

With that came in a wealthy knight,  
 Which was both grave and old,  
 After after him a finikin lass,  
 Did shine like the glistening gold.

'This is not a fit match,' quoth bold Robin  
 Hood,  
 'That you do seem to make here,  
 For, since we are come into the church,  
 The bride shall choose her own dear.'

Then Robin Hood put his horn to his mouth,  
 And blew blasts two or three;  
 When four-and-twenty bowmen bold  
 Came leaping over the lea.

And when they came into the churchyard,  
 Marching all on a row,  
 The very first man was Allin a Dale  
 To give bold Robin his bow.

'This is thy true love,' Robin he said,  
 'Young Allin as I hear say;  
 And you shall be married at this same time,  
 Before we depart away.'

'That shall not be,' the bishop he said,  
 'For thy word shall not stand;  
 They shall be three times asked in the church,  
 As the law is of our land.'

Robin Hood pulled off the bishop's coat,  
 And put it upon Little John;  
 'By the faith of my body,' then Robin said,  
 'This cloth doth make thee a man.'

When Little John went into the quire,  
 The people began to laugh;  
 He asked them seven times in the church,  
 Lest three times should not be enough.



'Who gives me this maid?' said Little John;  
Quoth Robin Hood, 'That do I,  
And he that takes her from Allin a Dale  
Full dearly he shall her buy.'

And thus having end of this merry wedding,  
The bride looked like a queen;  
And so they returned to the merry green-  
wood,  
Amongst the leaves so green.

Anon.

**King Arthur's Death (F).**—The kind of introduction to be given depends upon whether the children have yet heard of King Arthur and the Knights of the Round Table. It is probable that some of the stories about King Arthur will have been told at an earlier stage. If not, the teacher should either not take this poem or should give a whole lesson first to the King Arthur lore. If King Arthur is a familiar figure, the subject can be introduced by a few questions including some to bring out the story of King Arthur's end. It is then only necessary to say that this poem tells the story of King Arthur's death.

The following words should be explained before the reading and they should be written on the board.

*Falchion* means a short, curved sword.  
*Coleyne* means steel.

The children may have already heard the name of Bedevere instead of Lukyn. The

teacher should tell them that there are different ways of telling these very old stories and it really does not matter which man it was.

The ballad is not suitable for recitation. If the children are to learn anything by heart about King Arthur, it is better to give them parts of Tennyson's *Morte d'Arthur*. It lends itself well, however, to dramatisation if the children have copies. Children are needed for the narrator, Sir Lukyn and King Arthur.

### KING ARTHUR'S DEATH

He put his spear into his rest,  
And to Sir Mordred loud gan cry:  
Now set thyself upon thy guard,  
For, traitor, now thy death is nigh.

Sir Mordred lifted up his sword,  
And fierce to meet the king ran he:  
The king his spear he through him thrust;  
A fathom through his body.

When Mordred felt the stroke of death,  
And found that he was wounded so;  
He thrust himself upon the spear,  
And struck the king a deadly blow.

Then grimly diéd Sir Mordred  
Presently upon that tree,  
And bloody streams ran from the king  
Ere to the duke returned he.

Sir Lukyn then he thus bespake:  
 Sir knight, thou hast been faithful tried;  
 Now take my sword Excalibar,  
 That hangs so freely by my side:

O take my sword Excalibar,  
 And there into the river throw:  
 For here, henceforth, beneath this tree,  
 All use of weapons I forego.

And fare thee well, thou trusty sword!  
 A better ne'er had valiant knight;  
 With thee full oft, and many a day,  
 Have I withstood my foe in fight.

With this good falchion in my hand  
 Oft have I reaped the bloody field:  
 But now the fatal hour is come,  
 That never more I may thee wield.

The duke to the river side he went,  
 And there his own sword in threw he:  
 But he kept back Excalibar,  
 He kept it back in privy.

For all of coleyne was the blade,  
 And all the hilt of precious stone:  
 And ever alack! then said the knight,  
 Must such a sword away be thrown?

Then back he came unto the king,  
 Who said, Sir Lukyn, what did ye see?  
 Nothing, my liege, save that the wind  
 Blew o'er the waters fair and free.

O go again, then said the king,  
 O good Sir Lukyn, go again:  
 Into the river throw my sword,  
 Nor keep me lingering here in pain.

The duke then to the river went,  
 And the king's scabbard in threw he;  
 But he kept back Excalibar,  
 And hid it underneath a tree.

Then back he came to tell the king,  
 Who said, Sir Lukyn, saw ye ought?  
 Nothing, my liege, save that the wind  
 Now with the angry waters fought.

O Lukyn, Lukyn, said the king,  
 Twice hast thou dealt deceitfully.  
 Alack, whom may we ever trust,  
 When such a knight so false can be?

Say, wouldst thou have thy master dead,  
 All for a sword that wins thine eye?  
 Now go again, and throw it in,  
 Or here the one of us shall die.

The duke, all shamed with this rebuke,  
 No answer made unto the king,  
 But to the river took the sword,  
 And threw it far as he could fling.

A hand and an arm did meet the sword,  
 And flourished three times in the air;  
 Then sank beneath the running stream,  
 And of the duke was seen no mair.

All sore astonied stood the duke;  
 He stood as still, as still might be:  
 Then hastened back to tell the king:  
 But he was gone from under the tree.

But to what place he could not tell,  
 For never after he did him spy:  
 But he saw a barge go from the land,  
 And he heard ladies howl and cry.

And whether the King were there or not,  
 He never knew nor ever could:  
 For from that sad and direful day,  
 He never more was seen on mould.

*Anon.*

**The Demon Lover (F).**—The interest in this poem lies in its supernatural character. The teacher should be careful not to be at all matter of fact about it. The story should be told first in as thrilling a way as possible. Here is a suggestion.

"This poem is about a devil. It is a queer tale and we are not meant to believe it, but I think you will enjoy it. A strange looking person appears to a lady. She remembers that she had seen him and loved him long ago, but since then she has married and has two babies. This queer person

reproaches her. He says he has come to Ireland only for love of her and he begs her to run away with him by sea. Charmed in a magic way, she knows not how, she leaves her babies and goes. When they are out at sea she becomes afraid. She feels there is something very strange about the ship: it moves along and yet there is no wind in the sails. Her strange lover has very curious feet—they are cloven like the hoofs of a cow. She remembers that the Devil has cloven hoofs, and she becomes more afraid than ever. She looks up at him, and he has suddenly grown tall; so tall, that his head is even higher than the top of the mast. A storm blows up and the Devil breaks the mast and sinks the ship with the lady, who is drowned."

This poem is not suitable for acting nor very good for recitation. It is best to take it in an entertainment lesson and leave it after reading once or perhaps twice.

### THE DEMON LOVER

'O where have you been, my long, long, love,  
This long seven years and more?'  
'O I'm come to seek my former vows  
Ye granted me before.'

'O hold your tongue of your former vows,  
For they will breed sad strife;  
O hold your tongue of your former vows,  
For I am become a wife.'

He turn'd him right and round about,  
And the tear blinded his ee;  
'I would never have trodden on Irish ground,  
If it had not been for thee.'

'I might have had a king's daughter,  
Far, far beyond the sea;  
I might have had a king's daughter,  
Had it not been for love of thee.'

'If ye might have had a king's daughter,  
Yourself you had to blame;  
Ye might have taken the king's daughter,  
For ye knew that I was nane.'

'O false are the vows of womankind,  
But fair is their false body;  
I ne'er would have trodden on Irish ground  
Had it not been for love of thee.'

'If I was to leave my husband dear,  
And my two babes also,  
O what have you to take me to,  
If with you I should go?'

'I have seven ships upon the sea,  
The eighth brought me to land;  
With four and twenty bold mariners,  
And music on every hand.'

She has taken up her two little babes,  
Kiss'd them both cheek and chin;  
'O fare ye well, my own two babes,  
For I'll never see you agin.'

She set her foot upon the ship,  
No mariners could she behold;  
But the sails were of the taffetic,  
And the masts of the beaten gold.

She had not sail'd a league, a league,  
A league but barely three,  
When dismal grew his countenance,  
And dreary grew his ee.

The masts that were like the beaten gold  
Bent not on the heaving seas;  
And the sails that were of the taffetic  
Fill'd not in the east land breeze.

They had not sail'd a league, a league,  
A league but barely three,  
Until she espied his cloven foot,  
And she wept right bitterly.

'O hold your tongue of your weeping,' says  
he,  
'Of your weeping now let be;  
I will show you how the lilies grow  
On the banks of Italy.'

'O what hills are yon, yon pleasant hills,  
That the sun shines sweetly on?'  
'O yon are the hills of heaven,' he said,  
'Where you will never win.'

'O what a mountain is yon,' she said,  
 'All so dreary with frost and snow?'  
 'O yon is the mountain of hell,' he cried,  
 'Where you and I will go.'

And aye when she turn'd her round about  
 Aye taller he seemed to be;  
 Until that the tops of that gallant ship  
 No taller were than he.

The clouds grew dark and the wind grew  
 loud,  
 And the lightning filled her ec;  
 And woeful wail'd the snowwhite sprites  
 Upon the stormy sea.

He struck the topmast with his hand.  
 The foremast with his knee:  
 And he brake that gallant ship in twain,  
 And sank her in the sea.

*Anon.*

**Lord Randal (F).**—This is a story of a woman who murdered her lover. We do not know why she poisoned him. He staggered home to his mother, and the whole poem consists of the conversation between Lord Randal and his mother. It is excellent for recitation in pairs.

### LORD RANDAL

'O, where have ye been, Lord Randal, my  
 son,  
 O, where have ye been, my handsome young  
 man?'  
 'I have been to the wood; mother, make my  
 bed soon,  
 For I'm weary with hunting, and fain would  
 lie down.'

'Where got ye your dinner, Lord Randal, my  
 son?

Where got ye your dinner, my handsome  
 young man?'

'I dined with my love; mother, make my  
 bed soon,  
 For I'm weary with hunting, and fain would  
 lie down.'

'What got ye to dinner, Lord Randal, my son?  
 What got ye to dinner, my handsome young  
 man?'

'I got eels boil'd in broth; mother, make my  
 bed soon,

For I'm weary with hunting, and fain would  
 lie down.'

'And where are your bloodhounds, Lord  
 Randal, my son?

And where are your bloodhounds, my hand-  
 some young man?'

'O, they swell'd and they died; mother, make  
 my bed soon,

For I'm weary with hunting, and fain would  
 lie down.'

'O, I fear ye are poison'd, Lord Randal, my son!  
 O, I fear ye are poison'd, my handsome  
 young man!'

'O, yes, I am poison'd! mother, make my  
 bed soon,

For I'm sick at the heart, and I fain would  
 lie down.'

*Anon.*

**Helen of Kirconnell (F).**—This poem is not really a ballad, but it has been placed here because it is anonymous. It is a very old poem and is of a ballad nature, but the story is not told directly, but by implication. It is not easy for children to follow without previous explanation. *Burd* means girl. *Meikle* means much.

"Two men had a quarrel. One shot at the other but Helen flung herself in the way of the arrow purposely to save him, and was killed. The man whom she saved pursued the other and killed him. The poem is a lament for the dead Helen and the speaker wishes that he also could die."

This poem is suitable for recitation and should be spoken by one person.

### HELEN OF KIRCONNELL

I wish I were where Helen lies;  
 Night and day on me she cries;  
 Oh that I were where Helen lies;  
 On fair Kirconnell lea!



Curst be the heart that thought the thought,  
And curst the hand that fired the shot,  
When in my arm burd Helen dropt,  
And died to suceour me!

O think na but my heart was sair  
When my Love dropt down and spak nae  
mair!  
I laid her down wi' meikle care  
On fair Kireconnell lea.

As I went down the water-side,  
None but my foe to be my guide,  
None but my foe to be my guide,  
On fair Kireconnell lea;

I lighted down my sword to draw,  
I haekéd him in pieces sma',  
I haekéd him in pieces sma',  
For her sake that died for me.

Oh Helen fair, beyond compare!  
I'll make a garland of thy hair  
Shall bind my heart for evermair,  
Until the day I die.

Oh that I were where Helen lies!  
Night and day on me she cries;  
Out of my bed she bids me rise,  
Says, 'Haste and come to me!'

O Helen fair! Oh Helen chaste!  
If I were with thee, I were blest,  
Where thou lies low and takes thy rest,  
On fair Kireconnell lea.

I wish my grave were growing green,  
A winding-sheet drawn ower my een,  
And I in Helen's arms lying,  
On fair Kireconnell lea.

I wish I were where Helen lies;  
Night and day on me she cries;  
And I am weary of the skies,  
For her sake that died for me.

Anon.

#### WILLIAM ALLINGHAM

**The Fairies (A).**—A good way of introducing this poem is to ask the children what

they think fairies look like. It is a mistake to show pictures as they only hamper the imagination. The children will probably offer such descriptions as "tiny," "shiny," "with wings," and so on. Then ask what an elf is. Accept any suitable reply, or if there is none say that elves are one kind of fairy. (*Elf* and *elves* should be written on the board.) The teacher should say that elves are very tiny, shaped like little old men and have no wings.

This poem is about elves in Ireland. The Irish do not like to say the word *fairies* or *elves* because they think that the fairies do not like it. The Irish word for fairies is *sidhe* (pronounced "shee"), but the Irish call the fairies "the wee folk," "the little people," or "the good folk." They do this to keep them in a good temper for Irish people are rather afraid of fairies.

#### THE FAIRIES

Up the airy mountain,  
Down the rushy glen,  
We daren't go a-hunting  
For fear of little men;  
Wee folk, good folk,  
Trooping all together;  
Green jacket, red cap,  
And white owl's feather!

Down along the rocky shore  
Some make their home,  
They live on crispy pancakes  
Of yellow tide-foam;  
Some in the reeds  
Of the black mountain lake,  
With frogs for the watch-dogs,  
All night awake.

High on the hill-top  
The old King sits;  
He is now so old and gray,  
He's nigh lost his wits.  
With a bridge of white mist  
Columbkil he crosses



On his stately journeys  
From Slieveleague to Rosses;  
Or going up with music  
On cold, starry nights,  
To sup with the Queen  
Of the gay Northern Lights.

They stole little Bridget  
For seven years long;  
When she came down again  
Her friends were all gone.  
They took her lightly back,  
Between the night and morrow,  
They thought that she was fast asleep,  
But she was dead with sorrow.  
They have kept her ever since  
Deep within the lake,  
On a bed of flag leaves,  
Watching till she wake.

By the craggy hill-side,  
Through the mosses bare,  
They have planted thorn-trees  
For pleasure here and there.  
Is any man so daring  
As dig them up in spite,  
He shall find their sharpest thorns  
In his bed at night.

Up the airy mountain,  
Down the rushy glen,  
We daren't go a-hunting  
For fear of little men;

Wee folk, good folk,  
Trooping all together;  
Green jacket, red cap,  
And white owl's feather!

*William Allingham.*

As this poem is very suitable for recitation it should be read through first by the teacher and then gone through verse by verse, each verse being read by a different child. Laboured explanations should not be given but the children should be told that the *old king* in Verse 3 is the King of the Fairies, and that Columbkill, Slieveleague and Rosses are the names of places in Ireland. (They should not be laboriously sought on a map.)

Verse 4 needs retelling for clearness.

"The Irish are always afraid lest the fairies should steal their children. You see, one child called Bridget was taken away for seven years. She grieved so much that even the fairies were sorry for her and took her back but she could not find her people. Bridget died of grief, but the fairies did not know she was dead. It is a little like Snowdrop and the Seven Dwarfs."

At Verse 5, the children should be told that even to this day in Ireland thorn trees are supposed to belong to the fairies who bury bags of gold beneath them. A farmer will leave a thorn bush in the middle of a ploughed field and will plough all round it without disturbing it; he would not dare to dig it up.

## WILLIAM BLAKE

**The Echoing Green (D).**—This poem is more suitable for country children than town ones. It should be offered near the time of some village festivity such as May Day or the village sports.

The children should be made to think of the village green they know. It, also, may be called the "Echoing Green" when children's voices can be heard calling to one another. On it, too, can be found old people as well as children. From it, too, are children—perhaps the children now in class—called home to go to bed.

The poem is not very suitable for recitation by the children and is best kept for one of the extra ones in an entertainment lesson.

## THE ECHOING GREEN

The Sun does arise,  
And make happy the skies;  
The merry bells ring  
To welcome the Spring;  
The skylark and thrush,  
The birds of the bush,  
Sing louder around  
To the bells' cheerful sound,  
While our sports shall be seen  
On the Echoing Green.

Old John, with white hair,  
Does laugh away care,  
Sitting under the oak,  
Among the old folk.  
They laugh at our play,  
And soon they all say:  
"Such, such were the joys  
When we all, girls and boys,  
In our youth-time were seen  
On the Echoing Green."

Till the little ones, weary,  
No more can be merry;  
The sun does descend,  
And our sports have an end.  
Round the laps of their mothers  
Many sister and brothers,

Like birds in their nest,  
Are ready for rest,  
And sport no more seen  
On the darkening Green.

*William Blake.*



**Jerusalem.**—This poem of Blake's is included for reference as it is frequently sung in schools. *Jerusalem* is an impressive poem full of lofty thoughts and aspirations. Blake seems to say in this inspired poem:

Did the Son of God come only to Palestine in the ancient time? Or did He set His seal in the beauty of Nature upon our English country also? But man in these last days is defiling it and destroying its beauty.

I have seen His face shining upon our cloud-topped heights; I have watched Him setting up the Kingdom of God among the works of Satan.

I, too, will fight for that Kingdom; I will take my golden bow, my arrows (the

swift messengers of my will), and my spear. I will be a prophet, an Elijah. Send me a chariot of fire, O Lord!

For I will go on fighting, both in my mind, and with my body, until we have built up Thy Kingdom in this green and pleasant land.

At the end of *Jerusalem*, Blake wrote the passage from the Book of Numbers, xi. 29, "Would to God that all the Lord's people were prophets." (*Prophets* here means *teachers* of the word of God.) The poem has been set to music by Sir Hubert Parry.

### JERUSALEM

And did those feet in ancient time  
Walk upon England's mountains green?  
And was the holy Lamb of God  
On England's pleasant pastures seen?

And did the Countenance Divine  
Shine forth upon our clouded hills?  
And was Jerusalem builded here  
Among these dark Satanic Mills?

Bring me my bow of burning gold!  
Bring me my arrows of desire!  
Bring me my spear! O clouds, unfold!  
Bring me my chariot of fire!

I will not cease from mental fight,  
Nor shall my sword sleep in my hand,  
Till we have built Jerusalem  
In England's green and pleasant land.

*William Blake.*

### LORD BYRON

**The Destruction of Sennacherib (B).**—The poem refers to the war made by Sennacherib of Assyria against the Jews. It can be taken in conjunction with a Scripture lesson. In the 8th century B.C. when Hezekiah was king of Judah, Sennacherib, king of Assyria sweeping down the valley of the Jordan in a victorious campaign, laid siege to Jerusalem. Suddenly the Assyrian army was smitten by "the angel of the Lord" and lay dead in thousands. It has been suggested that a sudden visitation of some kind of plague was the instrument which delivered

the Jews from destruction. (See Isaiah xxxvii, 36.)

The poem interests children partly through its marked rhythm which should be given full effect in reading. There is an attractiveness too, in the strong contrasts drawn between the brave show and the sudden stillness in death.

The teacher should mention the place and time of the occurrence and should make the children be able to imagine the grand, glittering appearance and the overwhelming number of the Assyrians. A map is useful, but not essential.

*Cohorts* means regiments of soldiers.

*Ashur* is one of the Assyrian towns to which the dead soldiers would return no more.

*Baal* is the name given to any god other than Yaweh (Jehovah).

### THE DESTRUCTION OF SENNACHERIB

The Assyrian came down like the wolf on the fold,  
And his cohorts were gleaming in purple and gold;  
And the sheen of his spears was like stars on the sea,  
When the blue wave rolls nightly on deep Galilee.

Like the leaves of the forest when Summer is green,  
That host, with their banners, at sunset were seen;  
Like the leaves of the forest, when Autumn hath blown,  
That host on the morrow lay withered and strown.

For the Angel of Death spread his wings on the blast,  
And breathed in the face of the foe as he passed;  
And the eyes of the sleepers waxed deadly and chill,  
And their hearts but once heaved,—and for ever grew still.



SENNACHERIB RECEIVING TRIBUTE

This illustration shows Sennacherib, king of Assyria from 705 to 681 B.C., seated upon his throne before the city of Lachish, and receiving tribute. Officers, headed by the Grand Vizier, are reporting to the king the events of the siege, and behind them kneel three Hebrew captives. Lachish was a small town of southern Palestine. Sennacherib captured many such Hebrew towns and carried off over 200,000 captives. The scene is engraved on a large slab of alabaster, which with many others adorned the palace of Sennacherib at Nineveh.

And there lay the steed with his nostril all  
wide,  
But through it there rolled not the breath of  
his pride;  
And the foam of his gasping lay white on the  
turf,  
And cold as the spray of the rock-beating  
surf.

And there lay the rider distorted and pale,  
With the dew on his brow, and the rust on  
his mail;  
And the tents were all silent, the banners  
alone,  
The lances unlifted, the trumpet unblown.

And the widows of Ashur are loud in their  
wail,  
And the idols are broke in the temple of  
Baal;  
And the might of the Gentile, unsmote by  
the sword,  
Hath melted like snow in the glance of the  
Lord!

*Lord Byron.*

THOMAS CAMPBELL

**Lord Ullin's Daughter (F).**—The story can be told briefly. The poem lends itself to recitation but not to acting. The parts required are the narrator, the lover, the lady, and Lord Ullin.

LORD ULLIN'S DAUGHTER

A chieftain to the Highlands bound  
Cries, 'Boatman, do not tarry!  
And I'll give thee a silver pound  
To row us o'er the ferry.'

'Now who be ye, would cross Lochgyle,  
This dark and stormy water?'  
'O, I'm the chief of Ulva's isle,  
And this Lord Ullin's daughter.

'And fast before her father's men  
Three days we've fled together,  
For should he find us in the glen,  
My blood would stain the heather.

'His horsemen hard behind us ride;  
Should they our steps discover,  
Then who will cheer my bonnie bride  
When they have slain her lover?'

Out spoke the hardy Highland wight,  
'I'll go, my chief—I'm ready;  
It is not for your silver bright;  
But for your winsome lady:

'And by my word! the bonnie bird  
In danger shall not tarry;  
So though the waves are raging white,  
I'll row you o'er the ferry.'

By this the storm grew loud apace,  
The water-wraith was shrieking;  
And in the seowl of Heaven each face  
Grew dark as they were speaking.

But still as wilder blew the wind,  
And as the night grew drearer,  
Adown the glen rode armed men;  
Their trampling sounded nearer.

'O haste thee, hastel' the lady cries,  
'Though tempests round us gather;  
I'll meet the raging of the skies,  
But not an angry father.'

The boat has left the stormy land,  
A stormy sea before her—  
When, oh! too strong for human hand  
The tempest gathered o'er her.

And still they row'd amidst the roar  
Of waters fast prevailing:  
Lord Ullin reach'd that fatal shore;  
His wrath was changed to wailing.

For, sore dismay'd, through storm and  
shade  
His child he did discover:  
One lovely hand she stretch'd for aid,  
And one was round her lover.

'Come back! come back!' he cried in grief,  
'Across this stormy water:  
And I'll forgive your Highland chief,  
My daughter! oh, my daughter!'

'Twas vain: the loud waves lash'd the shore  
Return or aid preventing;  
The waters wild went o'er his child,  
And he was left lamenting.

*T. Campbell.*

### JOHN CLARE

**Little Trotty Wagtail (G).**—This poem is more suitable for country children than town ones. A picture is a poor substitute for the reality, and whereas country children either can recognise—or be taught to recognise—the actual bird, town children will have no opportunity of seeing it. However, the teacher should provide an illustration.



A WAGTAIL

The poem contains no story; it is merely a portrait. The alliteration should be noted and pointed out to the children, and the way the choice of words reflects the restlessness and the quick jerky movements of a wagtail. Children might in a composition soon after hearing it write a prose description of a bird or other animal familiar to them, and any well-chosen descriptive phrases they produce should be commended and compared with the most apt in this poem; e.g., twittering, tottering sideways; waggle; waddled; nimble. The poem is suitable for learning and recitation.

### LITTLE TROTTY WAGTAIL

Little Trotty Wagtail, he went in the rain,  
And twittering, tottering sideways, he ne'er  
got straight again;  
He stooped to get a worm, and looked up to  
get a fly,  
And then he flew away ere his feathers they  
were dry.

Little Trotty Wagtail, he waddled in the mud,  
 And left his little footmarks, trample where he would.  
 He waddled in the water-pudge, and waggle went his tail,  
 And chirrup up his wings to dry upon the garden rail.

Little Trotty Wagtail, you nimble all about,  
 And in the dimpling water-pudge you waddle in and out;

Your home is nigh at hand, and in the warm pigsty,  
 So, little Master Wagtail, I'll bid you a good-bye.

*John Clare.*

#### WALTER DE LA MARE

**The Supper (G.J).**—The poem must be presented in such a way that the children's sense of wonder is aroused. Only a short introduction is required, but later on the



ALEXANDER THE GREAT ON HIS HORSE BUCEPHALUS

This illustration of Alexander the Great on his famous horse Bucephalus is from a coloured relief on a Greek sarcophagus of the late 4th century B.C. at Constantinople. It was discovered at Sidon. The king is engaged in battle with the Persians; a dead body lies under his horse's feet. He wears the short chiton and chlamys, and the lion's skin of Hercules over his head.



children should be encouraged to study the poem to find the beauty in it. Note how the creepiness and suspense are emphasised by the repetition of the last line in each stanza.

"Here is a story of a little girl who was followed by a wolf. Jane was walking home on a snowy night, and the wolf came quite near to her, but did not harm her. I wonder if you will know why. *Benighted* means that she had not got home before dark. *Ire* means anger, and *Bucephalus* is a famous horse in an old Greek story. (Write these three words on the blackboard.) That's all you'll need. Now listen."

### THE SUPPER

A wolf he pricks with eyes of fire  
Across the night's o'ercrusted snows,  
    Seeking his prey,  
    He pads his way  
Where Jane benighted goes,  
    Where Jane benighted goes.

He curdles the bleak air with ire,  
Ruffling his hoary raiment through,  
    And lo! he sees  
    Beneath the trees  
Where Jane's light footsteps go,  
    Where Jane's light footsteps go.

No hound peals thus in wicked joy,  
He snaps his muzzle in the snows,

His five-clawed feet  
Do scamper fleet  
Where Jane's bright lantern shows,  
    Where Jane's bright lantern shows.

Now his greed's green doth gaze unseen  
On a pure face of wilding rose,  
    Her amber eyes  
    In fear's surprise  
Watch largely as she goes,  
    Watch largely as she goes.

Salt wells his hunger in his jaws,  
His lust it revels to and fro,  
    Yet small beneath  
    A soft voice saith,  
"Jane shall in safety go,  
    Jane shall in safety go."

He lurched as if a fiery lash  
Had scourged his hide, and through and  
    through  
    His furious eyes  
    O'erscanned the skies,  
But nearer dared not go,  
    But nearer dared not go.

He reared like wild Bucephalus,  
His fangs like spears in him uprose,  
    Even to the town  
    Jane's flitting gown  
He grins on as she goes,  
    He grins on as she goes.



In fierce lament he howls amain,  
 He scampers, marvelling in his throes  
     What brought him there  
     To sup on air,  
 While Jane unharmed goes,  
 While Jane unharmed goes.

*Walter de la Mare.*

Then the teacher might ask, "Who was it, do you think who said, 'Jane shall in safety go.?' Such answers as "an angel" or "a fairy" should be accepted. If no answer is forthcoming the teacher might say, "I don't really know myself. We are not told. It must have been some good spirit protecting the little girl." To draw out a moral from this story would spoil it. This poem is suitable for learning and recitation.

**Melmillo (A).**—"Melmillo is the name of a fairy. Doesn't it sound a fairy sort of name! Melmillo. Say it. It is rather like the call of a bird. You will hear how Melmillo called the birds from an elderberry tree in a wood and then danced all alone among the trees."

### MELMILLO

Three and thirty birds there stood  
 In an elder in a wood;  
 Called Melmillo—flew off three,  
 Leaving thirty in a tree;  
 Called Melmillo—nine now gone,  
 And the boughs held twenty-one;  
 Called Melmillo—and eighteen  
 Left but three to nod and preen;  
 Called Melmillo—three—two—one  
 Now of birds were feathers none.

Then stole slim Melmillo in  
 To that wood all dusk and green,  
 And with lean long palms outspread  
 Softly a strange dance did tread;  
 Not a note of music she  
 Had for echoing company;

All the birds were flown to rest  
 In the hollow of her breast;  
 In the wood—thorn, elder, willow—  
 Danced alone—lone danced Melmillo.

*Walter de la Mare.*

This poem is suitable for learning and recitation. It should be very daintily spoken.

**The Mocking Fairy (A).**—"Here is a poem about a fairy who tried to get an old woman to speak to her, but the old woman would not answer. I am going to read you the poem and then ask you why Mrs. Gill would not speak. *Ivy tod* means a bush of ivy."

### THE MOCKING FAIRY

"Won't you look out of your window, Mrs. Gill?"

Quoth the Fairy, nidding, nodding in the garden;

"Can't you look out of your window, Mrs. Gill?"

Quoth the Fairy, laughing softly in the garden;

But the air was still, the cherry boughs were still,

And the ivy-tod 'neath the empty sill,

And never from her window looked out Mrs. Gill

On the Fairy shrilly mocking in the garden.

"What have they done with you, you poor Mrs. Gill?"

Quoth the Fairy, brightly glancing in the garden;

"Where have they hidden you, you poor old Mrs. Gill?"

Quoth the Fairy dancing lightly in the garden;

But night's faint veil now wrapped the hill,  
 Stark 'neath the stars stood the dead-still Mill,

And out of her cold cottage never answered Mrs. Gill

The Fairy mimbling manbling in the garden.

*Walter de la Mare.*

The teacher should then ask why the fairy got no answer. Perhaps Mrs. Gill was deaf, they may say. The teacher might say (whatever the answer offered), "If you don't believe in fairies you don't see them, and you don't hear them. Mrs. Gill was the sort of person who says there are no fairies, so she couldn't hear the Fairy mimbling mambling in the garden. Isn't that a lovely fairy-like expression? They are not real words—Walter de la Mare made them up. And notice, too, how light and quick the words are which describe the Fairy, and how smooth and slow the words are which describe Mrs. Gill's cottage, and the garden. The way in which the poem is written makes us feel that the Fairy is rather naughty and is laughing at and teasing the old lady who cannot see her."

This poem is suitable for learning and recitation.

#### MICHAEL DRAYTON

**Nymphidia.**—This is a miniature epic written for children. The two poems printed below under the titles *The Setting out of Queen Mab* and *The Arming of Pigwiggen* are extracts from *Nymphidia*, the story of which is as follows.

There is a fairy palace in the clouds. Its walls are made of spiders' legs, its windows of cats' eyes, its roof of bats' skins gilded with moonshine. Oberon and Mab, the King and Queen of the fairies live there, and they are waited upon by elves, apes and fairies whom they send down to the world to do their errands. Queen Mab had a fairy knight in attendance upon her whose name was Pigwiggen. He sent a letter by Tom Thumb asking Queen Mab to meet him one night in a cowslip. She rode there in a chariot made of a snail's shell lined with the soft furry skin of a bee. The chariot was drawn by gnats, with gossamer harness, the coachman was a fly and the carriage rug was a butterfly's wing. The wheels were made of the bones of a cricket with thistledown for tyres. A train of fairies wearing cloaks of cobweb followed her, riding upon grass-

hoppers. Oberon did not like Queen Mab riding off to meet Pigwiggen. He took an empty acorn shell and beat his attendant fairies because he was so angry. He fought with a wasp, thinking it was Pigwiggen, and then he fought a glow-worm and ran into a bee-hive and disturbed all the bees. He rode on an ant up a mole-hill and fell off into a puddle which was to him as big as a lake. He used his acorn cup as a boat. Next he met Puck who promised to help him find Queen Mab. The fairy Nymphidia overheard this and went to warn Queen Mab of Oberon's anger. Queen Mab and all her fairies hid in a nut shell, and she spoke a magic charm and drew a magic circle on the ground so that when Puck came near he could not escape. Pigwiggen went forth from the nut shell to do battle with Oberon. He had a cockle shell for a shield, a blade of grass for a spear, the scale of a fish for a coat of armour, the sting of a hornet for a dagger, and the head of a beetle for a helmet. He rode on an earwig. Prosperine, a goddess, put an end to the fight by covering the fighters with a mist which made them forget their quarrel and Oberon and Queen Mab went happily together back to their palace.

The teacher should tell this story to the children. The details of the fairy equipment are the chief value to them. Illustrations should not be provided but this is a poem parts of which children themselves may enjoy trying to illustrate in a drawing lesson. In the original poem Oberon is angry because he suspects Queen Mab and Pigwiggen of making love, but this is not important or suitable for the children.

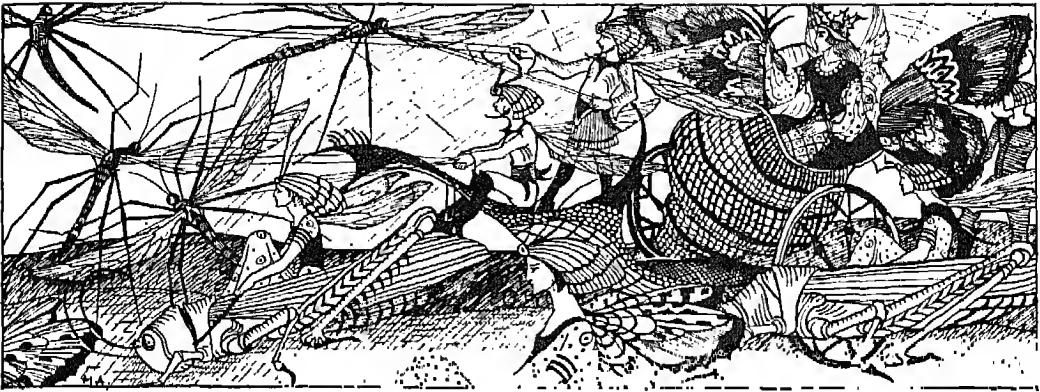
A few words need explanation:—

#### The Setting out of Queen Mab (A).—

*Verse 2.*—*Limning* means painting. *Pied* means spotted.

*Verse 3.*—*For the nonce* means for this occasion.

*Verse 4.*—*Nice* means particular. The sentence means, "Until the maids who were most suitable to wait upon her were properly dressed."



*Diswitted* means out of his wits. *Trice* means a very short space of time.

**The Arming of Pigwiggen (A).—**

*Verse 1.*—*Pile* is a heavier kind of spear.

"Whose sharpness nought reversed"  
means, "Nothing else was so sharp."

**THE SETTING-OUT OF QUEEN MAB**

Her chariot ready straight is made,  
Each thing therein is fitting laid,  
That she by nothing might be stayed,  
For nought must be her letting;  
Four nimble gnats the horses were,  
Their harnesses of gossamere,  
Fly Cranion the charioteer  
Upon the coach-box getting.

Her chariot of a snail's fine shell,  
Which for the colours did excel,  
The fair Queen Mab becoming well,  
So lively was the limning;  
The seat the soft wool of the bee,  
The cover, gallantly to see,  
The wing of a pied butterfly;  
I trow 'twas simple trimming.

The wheels composed of cricket's bones,  
And daintily made for the nonce,  
For fear of rattling on the stones  
With thistle-down they shod it;  
For all her maidens much did fear  
If Oberon had chance to hear

That Mab his Queen should have been there,  
He would not have abode it.

She mounts her chariot with a trice,  
Nor would she stay, for no advice,  
Until her maids that were so nice  
To wait on her were fitted;  
But ran herself away alone,  
Which when they heard, there was not one  
But hastened after to be gone,  
As he had been diswitted.

Hop and Mop and Drop so clear,  
Pip and Trip and Skip that were  
To Mab, their sovereign, ever dear,  
Her special maids of honour;  
Fib and Tib and Pink and Pin,  
Tick and Quick and Jill and Jin,  
Tit and Nit and Wap and Win,  
The train that wait upon her.

Upon a grasshopper they got  
And, what with amble what with trot,  
For hedge and ditch they sparéd not,  
But after her they hie them;  
A cobweb over them they throw,  
To shield the wind if it should blow,  
Themselves they wisely could bestow  
Lest any should espy them.

But let us leave Queen Mab a while,  
Through many a gate, o'er many a stile,  
That now had gotten by this wile,  
Her dear Pigwiggen kissing;

And tell how Oberon doth fare,  
 Who grew as mad as any hare  
 When he had sought each place with care  
 And found his Queen was missing.  
*Michael Drayton.*

### THE ARMING OF PIGWIGGEN

And quickly arms him for the field,  
 A little cockle-shell his shield,  
 Which he could very bravely wield;  
 Yet could it not be pierced:  
 His spear a bent both stiff and strong,  
 And well near of two inches long;  
 The pile was of a horsefly's tongue,  
 Whose sharpness nought reversed.

And puts him on a coat of mail,  
 Which was of a fish's scale,  
 That when his foe should him assail,  
 No point should be prevailing:  
 His rapier was a hornet's sting;  
 It was a very dangerous thing,  
 For if he chanced to hurt the King,  
 It would be long in healing.

His helmet was a beetle's head,  
 Most horrible and full of dread,  
 That able was to strike one dead,  
 Yet it did well become him:  
 And for a plume a horse's hair,  
 Which being tossed with the air,  
 Had force to strike his foe with fear,  
 And turn his weapon from him.

Himself he on an earwig set,  
 Yet scarce he on his back could get,  
 So oft and high he did curvet  
 Ere he himself could settle:  
 He made him turn, and stop, and bound,  
 To gallop and to trot the round,  
 He scarce could stand on any ground,  
 He was so full of mettle.

*Michael Drayton.*

### CHARLES KINGSLEY

**The Sands of Dee (F).**—The interest of this poem lies in the way the story is told. The children need to be told how very

quickly the tide comes in at certain parts of the coast. Chester and the river Dee should be shown on a map. The teacher should make the children realise the attractiveness of walking on wide stretches of sand when the tide is out, and the difficulty of realising how quickly it comes in, so quickly that it can overtake even a man riding a horse. It should be made clear, so that children going for a seaside holiday may not be made afraid, that this happens only in certain well-known spots. The cattle were grazing in the fields across the river mouth, on the side opposite to Mary's home. Mary crossed the sand at low tide not realising that the sea was coming in. The poem can then be left to make its own impression. The onomatopoeic lines—

"The cruel, crawling foam,  
 The cruel, hungry foam,"

should be given full effect.

The poem is suitable for learning and recitation but should be spoken by one person and not treated as a ballad.

### THE SANDS OF DEE

"Oh Mary, go and call the cattle home,  
 And call the cattle home,  
 And call the cattle home  
 Across the sands of Dee;"

The western wind was wild and dank with foam,  
 And all alone went she.

The western tide crept up along the sand,  
 And o'er and o'er the sand,  
 And round and round the sand,  
 As far as eye could see.  
 The rolling mist came down and hid the land  
 And never home came she.

"Oh! is it weed, or fish, or floating hair—  
 A tress of golden hair,  
 A drowned maiden's hair  
 Above the nets at sea?  
 Was never salmon yet that shone so fair  
 Among the stakes on Dee."

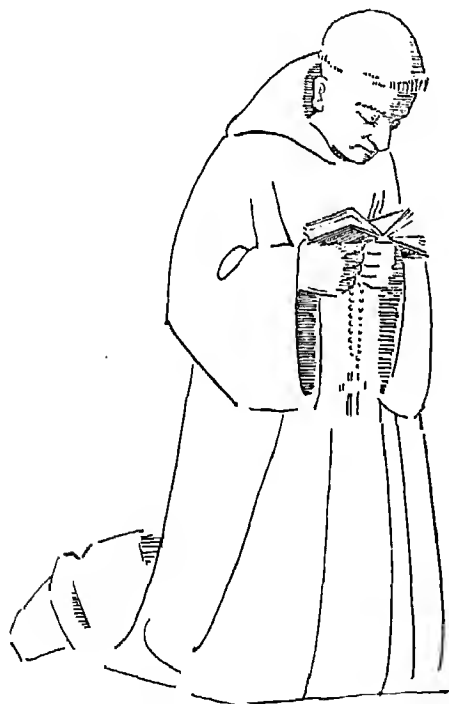
They rowed her in across the rolling foam,  
 The cruel crawling foam,  
 The cruel hungry foam,  
 To her grave beside the sea:  
 But still the boatmen hear her call the cattle  
 home  
 Across the sands of Dee.

*Charles Kingsley.*

#### HENRY WADSWORTH LONGFELLOW

**The Legend Beautiful (C).**—This tale is told by the theologian of the party who tell the *Tales of the Wayside Inn*. This fact is of no importance to the children who should be given the poem for its own sake. The story should be briefly told.

"A monk alone at prayer in his cell saw



A MONK AT PRAYER

a vision of Christ. While he knelt in adoration he heard the bell which summoned him to his daily duty of feeding the poor. He did not know whether to stay and worship

the Vision or to go and do his ordinary duty. His conscience bade him go to his work. When it was done, he hurried back to his cell, delighted to find the Vision still there and to hear the words—

'Hadst thou stayed, I must have fled.'"

The poem is not among those most suitable for recitation because of its length.

#### THE LEGEND BEAUTIFUL

"Hadst thou stayed, I must have fled!"  
 That is what the Vision said.

In his chamber all alone,  
 Kneeling on the floor of stone,  
 Prayed the monk in deep contrition  
 For his sins of indecision,  
 Prayed for greater self-denial  
 In temptation and in trial;  
 It was noonday by the dial,  
 And the monk was all alone.

Suddenly, as if it lightened,  
 An unwonted splendour brightened  
 All within him and without him  
 In that narrow cell of stone;  
 And he saw the Blessed Vision  
 Of our Lord, with light Elysian  
 Like a vesture wrapped about him,  
 Like a garment round him thrown.

Not as crucified and slain,  
 Not in agonies of pain,  
 Not with bleeding hands and feet,  
 Did the monk his master see;  
 But as in the village street,  
 In the house or harvest field,  
 Halt and lame and blind he healed,  
 When he walked in Galilee.

In an attitude imploring,  
 Hands upon his bosom crossed,  
 Wondering, worshipping, adoring,  
 Knelt the monk in rapture lost.  
 Lord, he thought, in heaven that reignest,  
 Who am I, that thus thou deignest

To reveal thyself to me?  
 Who am I, that from the centre  
 Of thy glory thou shouldst enter  
 This poor cell, my guest to be?

Then amid his exaltation,  
 Loud the convent bell appalling,  
 From its belfry calling, calling,  
 Rang through court and corridor  
 With persistent iteration  
 He had never heard before.  
 It was now the appointed hour  
 When alike in shine or shower,  
 Winter's cold or summer's heat,  
 To the convent portals came  
 All the blind and halt and lame,  
 All the beggars of the street,  
 For their daily dole of food  
 Dealt them by the brotherhood;  
 And their almoner was he  
 Who upon his bended knee,  
 Rapt in silent ecstasy  
 Of divinest self-surrender,  
 Saw the Vision and the Splendour.

Deep distress and hesitation  
 Mingled with his adoration;  
 Should he go, or should he stay?  
 Should he leave the poor to wait  
 Hungry at the convent gate,  
 Till the Vision passed away?  
 Should he slight his radiant guest,  
 Slight his visitant celestial,  
 For a crowd of ragged, bestial  
 Beggars at the convent gate?  
 Would the Vision there remain?  
 Would the Vision come again?

Then a voice within his breast  
 Whispered, audible and clear,  
 As if to the outward ear:  
 "Do thy duty; that is best;  
 Leave unto thy Lord the rest!"

Straightway to his feet he started,  
 And with longing look intent  
 On the Blessed Vision bent,  
 Slowly from his cell departed,  
 Slowly on his errand went.

At the gate the poor were waiting,  
 Looking through the iron grating,  
 With that terror in the eye  
 That is only seen in those  
 Who amid their wants and woes  
 Hear the sound of doors that close,  
 And of feet that pass them by;  
 Grown familiar with disfavour,  
 Grown familiar with the savour  
 Of the bread by which men die!  
 But to-day, they knew not why,  
 Like the gate of Paradise  
 Seemed the convent gate to rise,  
 Like a sacrament divine  
 Seemed to them the bread and wine.  
 In his heart the Monk was praying,  
 Thinking of the homeless poor,  
 What they suffer and endure;  
 What we see not, what we see;  
 And the inward voice was saying:  
 "Whatsoever thing thou doest  
 To the least of mine and lowest,  
 That thou doest unto me!"

Unto me! but had the Vision  
 Come to him in beggar's clothing,  
 Come a mendicant imploring,  
 Would he then have knelt adoring,  
 Or have listened with derision,  
 And have turned away with loathing?

Thus his conscience put the question,  
 Full of troublesome suggestion,  
 As at length, with hurried pace,  
 Towards his cell he turned his face,  
 And beheld the convent bright  
 With a supernatural light,  
 Like a luminous cloud expanding  
 Over floor and wall and ceiling.

But he paused with awe-struck feeling  
 At the threshold of his door,  
 For the Vision still was standing  
 As he left it there before,  
 When the convent bell appalling,  
 From its belfry calling, calling,  
 Summoned him to feed the poor.  
 Through the long hour intervening  
 It had waited his return,

And he felt his bosom burn,  
 Comprehending all the meaning,  
 When the Blessed Vision said,  
 "Hadst thou stayed, I must have fled!"  
*Longfellow.*

## LORD MACAULAY

**How Horatius Kept the Bridge (B).**—The poem is not given here as it takes much space. The story part will be found in many school books. It is better to offer this poem only to a class which has had some teaching on Roman history, as so much explanation is necessary for those children who have no knowledge on the subject that it is better not to attempt it. On the understanding that the children already possess a slight knowledge of Roman history, all the explanation necessary is as follows:—

"Lars Porsena, who lived at Clusium and was of the family of Tarquin, made war upon Rome in 360 B.C. The Romans heard of his intention and messengers went forth to round up people in outlying districts to rally to the defence of Rome. They came from Etruria (where they are called Etruscans) and from other places, but Lars Porsena was most successful and stories came to Rome of towns sacked and farms burned. Across the river Tiber was a bridge. Near to it on the other side, Lars Porsena had already taken the town of Janiculum. The Roman ruler, who was called the Consul, which means a kind of President, said the bridge must be destroyed so that the enemy should not cross it. Lars Porsena had with him a man called Sextus who had left the Romans and gone over to his side. Horatius Cocles (pronounced Cock-lees) offered to keep the enemy at bay while the Romans hacked down the wooden bridge. He would go to the far end of it and let the Romans hack it down behind him, leaving just one plank for him to run back on and then that plank would also be destroyed. He wanted two men to go with him. Spurius Lartius and Herminius offered to go. So the three

men at the far end of the bridge fought the army which rushed at them. At last, when the bridge was nearly down, the Romans called the three brave men to rush back. Two did so, but Horatius did not. The last plank fell. Horatius plunged into the river and swam to the shore."

This poem is more interesting to boys than girls. It is very suitable for learning and recitation except that it is rather long. All names should be written on the board in the course of the preliminary explanation.

## HAROLD MONRO

**Milk for the Cat (G).**—This poem is descriptive. The teacher should begin by asking such questions as these:—

"Which of you has a cat at home? Do you give the cat milk in a saucer? Tell me what the cat does when she wants milk. Have you seen her move her feet up and down and arch her back? When she is drinking the milk how does she look? Is her tail up or down? What does she do with her paws? Now I'm going to read you a poem called *Milk for the Cat*. At the end I will ask you what sort of a house this cat lives in, a rich or a poor house and what sort of people she lives with."

Then read the poem and ask the promised questions. The children may realise from the few descriptions that the house is well appointed and the two old ladies rich enough at least to wear silk dresses. If they do not, these details can be pointed out to them without much questioning. The poem is suitable for learning and recitation and therefore a few explanations may be necessary.

*Verse 2.*—*Agate* means green, like the jewel of that name. *Casual glance* means looking nowhere in particular.

*Verse 3.*—*Lithe* means active.

*Verse 4.*—*Lust* means longing.

Note some of the striking phrases in the poem—*one breathing trembling purr; she sighs and dreams and thrills and glows; her independent casual glance.*

## MILK FOR THE CAT

When the tea is brought at five o'clock,  
And all the neat curtains are drawn with  
care,  
The little black cat with bright green eyes  
Is suddenly purring there.

At first she pretends, having nothing to do,  
She has come in merely to blink by the grate,  
But, though tea may be late or the milk may  
be sour,  
She is never late.

And presently her agate eyes  
Take a soft large milky haze,  
And her independent casual glance  
Becomes a stiff hard gaze.

Then she stamps her claws or lifts her ears  
Or twists her tail and begins to stir,  
Till suddenly all her lithe body becomes  
One breathing trembling purr.

The children cat and wriggle and laugh;  
The two old ladies stroke their silk;  
But the cat is grown small and thin with  
desire,  
Transformed to a creeping lust for milk.

The white saucer like some full moon descends  
At last from the clouds of the table above;  
She sighs and dreams and thrills and glows,  
Transfigured with love.

She nestles over the shining rim,  
Buries her chin in the creamy sea;  
Her tail hangs loose; each drowsy paw  
Is doubled under each bending knee.

A long dim ecstasy holds her life;  
Her world is an infinite shapeless white,  
Till her tongue has curled the last holy drop,  
Then she sinks back into the night,

Draws and dips her body to heap  
Her sleepy nerves in the great arm-chair,  
Lies defeated and buried deep  
Three or four hours unconscious there.

Harold Monro.

## SIR WALTER SCOTT

**Lochinvar (F).**—The interest in this poem lies in the adventurous character of the story. The children will naturally rejoice at the successful elopement, even though they are too young for other kinds of love poetry. The galloping metre supports the theme. The phrase "young Lochinvar" repeated at the end of each verse is a kind of refrain. Its use arouses and then satisfies expectation. The story should be briefly told.

"Young Lochinvar wanted to marry a girl called Ellen who was being forced to marry someone else. It all takes place in the Border country in the south of Scotland. Lochinvar came to the wedding uninvited and asked for one dance with the bride. He danced her right out of the door before anyone knew what was happening and swung her on to his horse and rode away with her. They were pursued by many people but the two lovers got away."

A *galliard* is the name of a dance. The *croupe* is the part of the horse's back behind the saddle. The lady rode pillion behind Lochinvar and held on to him. *Scaur* (pronounced scar) means a steep rock.

These words should be written on the board.

This poem is suitable for learning and recitation but not for acting.

## LOCHINVAR

O, young Lochinvar is come out of the west,  
Through all the wide border his steed was  
the best;

And save his good broadsword, he weapons  
had none,

He rode all unarm'd, and he rode all alone.

So faithful in love, and so dauntless in war,

There never was knight like the young  
Lochinvar.

He staid not for brake, and he stopp'd not  
for stone,

He swam the Eske river where ford there  
was none;





But ere he alighted at Netherby gate,  
The bride had consented, the gallant came late;  
For a laggard in love, and a dastard in war,  
Was to wed the fair Ellen of brave Lochinvar.

So boldly he enter'd the Netherby Hall,  
Among bride's-men and kinsmen, and  
brothers, and all:  
Then spoke the bride's father, his hand on  
his sword,  
(For the poor craven bridegroom said never  
a word,)  
"O come ye in peace, or come ye in war,  
Or to dance at our bridal, young Lord  
Lochinvar?"—

"I long woo'd your daughter, my suit you  
denied;—  
Love swells like the Solway, but ebbs like  
its tide—  
And now am I come, with this lost love of  
mine,  
To lead but one measure, drink one cup of  
wine.  
There are maidens in Scotland more lovely  
by far,  
That would gladly be bride to the young  
Lochinvar."

The bride kiss'd the goblet: the knight took  
it up,  
He quaff'd off the wine, and he threw down  
the cup.

She look'd down to blush, and she look'd up  
to sigh,  
With a smile on her lips, and a tear in her  
eye.

He took her soft hand, ere her mother could  
bar,—  
"Now tread we a measure!" said young  
Lochinvar.

So stately his form, and so lovely her  
face,  
That never a hall such a galliard did grace;  
While her mother did fret, and her father  
did fume,  
And the bridegroom stood dangling his  
bonnet and plume;  
And the bride-maidens whisper'd, "'Twere  
better by far,  
To have match'd our fair cousin with young  
Lochinvar."

One touch to her hand, and one word in her  
ear,  
When they reach'd the hall-door, and the  
charger stood near;  
So *light to the croupe* the fair lady he  
swung,  
So light to the saddle before her he sprang!  
"She is won! we are gone, over bank, bush  
and scaur;  
They'll have fleet steeds that follow," quoth  
young Lochinvar.

There was mounting 'mong Graemes of the  
 Netherby clan;  
 Forsters, Fenwicks, and Musgraves, they  
 rode and they ran:  
 There was racing and chasing, on Cannobie  
 Lee,  
 But the lost bride of Netherby ne'er did they  
 see.  
 So daring in love, and so dauntless in war,  
 Have ye e'er heard of gallant like young  
 Lochinvar?

*Sir Walter Scott.*

of Cavalry took place at Balaclava in 1854, during the Crimean War. The British guns were in danger of being captured by the Russians, so Lord Raglan, the Commander-in-Chief of the British Forces, sent word to Lord Lucan, the commander of the cavalry, to advance immediately to save the guns. Owing to some mistake, the cavalry charge was made against the wrong part of the enemy's line. The cavalry had half a league (about a mile and a half) to gallop across a valley to the Russian guns. As the men



#### LORD TENNYSON

**The Charge of the Light Brigade (B).—**  
 The following explanation of the circumstances of the Charge of the Light Brigade shows clearly the events which led up to this famous incident.

"The famous charge of the Light Brigade

rode, the guns on either side of the valley  
 opened fire on them, and soon those at the  
 end did the same:

Cannon to right of them,  
 Cannon to left of them,  
 Cannon behind them  
 Volley'd and thunder'd.

Some of the men reached their goal, and cut down the gunners, but out of a total of 673, 110 were killed, and 134 wounded. Although the soldiers knew that there must have been a mistake in the order, and that 'some one had blundered,' they felt it their duty to obey even in the face of almost certain death."

The teacher should point out that *cannon* does not take "s" in the plural. Note how the repetition of certain words and phrases adds emphasis and keeps the tension at a high pitch.

The poem is very difficult to speak well. It is better for the teacher to read it in an entertainment lesson.

#### THE CHARGE OF THE LIGHT BRIGADE

Half a league, half a league,  
Half a league onward,  
All in the valley of Death  
Rode the six hundred.  
"Forward, the Light Brigade;  
Charge for the guns!" he said;  
Into the valley of Death  
Rode the six hundred.

"Forward the Light Brigade!"  
Was there a man dismay'd?  
Not tho' the soldier knew  
Some one had blundered:  
Theirs not to make reply,  
Theirs not to reason why,  
Theirs but to do and die:  
Into the valley of Death  
Rode the six hundred.

Cannon to right of them,  
Cannon to left of them,  
Cannon in front of them  
Volley'd and thunder'd;  
Storm'd at with shot and shell,  
Boldly they rode and well,  
Into the jaws of Death,  
Into the mouth of Hell  
Rode the six hundred.

Flash'd all their sabres bare,  
Flash'd as they turn'd in air  
Sabring the gunners there,  
Charging an army, while  
All the world wonder'd:  
Plung'd in the battery-smoke  
Right thro' the line they broke;  
Cossack and Russian  
Reel'd from the sabre-stroke  
Shatter'd and sunder'd.  
Then they rode back, but not—  
Not the six hundred.

Cannon to right of them,  
Cannon to left of them,  
Cannon behind them  
Volley'd and thunder'd;  
Storm'd at with shot and shell,  
While horse and hero fell,  
They that had fought so well  
Came thro' the jaws of Death,  
Back from the mouth of Hell,  
All that was left of them,  
Left of six hundred.

When can their glory fade?  
O the wild charge they made!  
All the world wonder'd.  
Honour the charge they made!  
Honour the Light Brigade,  
Noble six hundred!

*Lord Tennyson.*

**The Ballad of the Revenge (B).**—This poem needs less introduction than most. All that is necessary is for the teacher to remind the children of the rivalry between Spain and England in the days of Elizabeth. Pirate ships of both nations roamed the seas and captured ships whenever they could and it was not looked upon in those days as robbery. The appeal of the story lies in the courage of the commander and men of the *Revenge*. Children will always be thrilled by a struggle against great odds. A picture showing an English and a Spanish ship is required to make clear the relative sizes. The picture will show how the guns of the Spanish ship were fixed so high that they

fired over the top of the smaller English ship.

As the poem is long, it is best to divide it into sections at the first reading, giving any explanations before each section is read. After taking it in sections, the teacher should read it through without interruption. It is excellent for recitation, but rather long, and should be recited by one person to give the proper effect.

*Section I—Verses 1 and 2.*—A map should be shown and the Azores pointed out. A *pinnace* is a boat as small as a rowing boat, but carrying sails.

*Section II—Verses 3, 4 and 5.*—*Verse 3.*—*Ballast* is unwanted cargo, perhaps bags of sand, used to weight the ship till it is weighted with its proper cargo.

"And they blest him in their pain, that they were not left to Spain  
To the thumbscrew and the stake for the glory of the Lord."

Spanish sailors who captured Englishmen would torture them if they would not change their religion. The *thumbscrew* was an instrument of torture. The *stake* means that they would be burnt alive.

*Verse 4.*—*Don* is the title of a Spanish gentleman.

*Section III—Verses 6, 7, and 8.*—*Verse 6.*—The Spanish soldiers laughed because they were certain the *Revenge* would be sunk. "Took the breath from our sails and we stayed," means that the Spanish ship *San Philip* was so big that the sails of the *Revenge* could not catch the wind and so the ship was becalmed.

*Verse 7.*—The *Revenge* fired her guns into the great sides of the *San Philip* and other Spanish ships. *Starboard* is the right side of the ship when you are looking towards the front, or bow (pronounced to rhyme with "now"). The other, or left, is called *larboard* here, which is a word Tennyson made up. Sailors say *port* side.

*Verse 8.*—This tells us that gunfire from the *Revenge* had damaged the *San Philip*. "And the rest they came aboard us." One

of the Spanish ships would sail quite close up to the *Revenge*, men would throw ropes with grappling irons attached to fasten on some object on board to draw the ships even closer together, and then the Spaniards would climb on board the *Revenge*.

*Section IV—Verses 9, 10, 11 and 12.*—*Verse 9.*—In this verse the *Revenge* wounds and sinks the huge Spanish ships.

*Verse 10.*—In *he said*, the pronoun *he* refers to Sir Richard Grenville.

*Verse 11.*—Sir Richard Grenville knew that this one little ship could not sink all the great Spanish ones, so he asked the men to sink the *Revenge* and let them all drown rather than become Spanish prisoners. The chief gunner was willing to do so.

*Verse 12.*—The sailors were not willing to drown, so at last Sir Richard Grenville surrendered.

*Section V—Verses 13 and 14.*—*Verse 13.*—Sir Richard was taken prisoner on to the chief Spanish ship. The Spaniards paid him compliments, but he had none for them. When he says, "With a joyful spirit, I, Sir Richard Grenville, die!" we must suppose that rather than be taken prisoner he killed himself with his sword.

*Verse 14.*—This verse tells how the Spaniards took the *Revenge* for themselves—"And they mann'd the *Revenge* with a swarthier, alien crew." *Swarthier* means darker skinned. *Alien* means foreign.

In the end, however, a storm sank the *Revenge* and the Spanish ships too.

### THE BALLAD OF THE REVENGE

At Flores in the Azores Sir Richard Grenville lay,

And a pinnace, like a flutter'd bird, came flying from far away:

'Spanish ships of war at sea! we have sighted fifty-three!'

Then sware Lord Thomas Howard: 'Fore God I am no coward;

But I cannot meet them here, for my ships are out of gear,

And the half my men are sick. I must fly,  
but follow quick.  
We are six ships of the line; can we fight  
with fifty-three?'

Then spake Sir Richard Grenville: 'I know  
you are no coward;  
You fly them for a moment to fight with  
them again.  
But I've ninety men and more that are lying  
sick ashore.  
I should count myself the coward if I left  
them, my Lord Howard,  
To these Inquisition dogs and the devildoms  
of Spain.'

So Lord Howard past away with five ships  
of war that day,  
Till he melted like a cloud in the silent  
summer heaven;  
But Sir Richard bore in hand all his sick  
men from the land  
Very carefully and slow,  
Men of Bideford in Devon,  
And we laid them on the ballast down  
below;  
For we brought them all aboard,  
And they blest him in their pain, that they  
were not left to Spain,  
To the thumbscrew and the stake, for the  
glory of the Lord.

He had only a hundred seamen to work the  
ship and to fight,  
And he sailed away from Flores till the  
Spaniard came in sight,  
With his huge sea-castles heaving upon the  
weather bow.  
'Shall we fight or shall we fly?  
Good Sir Richard, tell us now,  
For to fight is but to die!  
There'll be little of us left by the time this  
sun be set.'  
And Sir Richard said again: 'We be all good  
English men.  
Let us bang these dogs of Seville, the children  
of the devil,  
For I never turn'd my back on Don or devil  
yet.'

Sir Richard spoke and he laugh'd, and we  
roar'd a hurrah, and so  
The little *Revenge* ran on sheer into the  
heart of the foe,  
With her hundred fighters on deck, and her  
ninety sick below;  
For half of their fleet to the right and half  
to the left were seen,  
And the little *Revenge* ran on thro' the long  
sea-lane between.

Thousands of their soldiers look'd down  
from their decks and laugh'd,  
Thousands of their seamen made mock at the  
mad little craft  
Running on and on, till delay'd  
By their mountain-like *San Philip* that, of  
fifteen hundred tons,  
And up-shadowing high above us with her  
yawning tiers of guns,  
Took the breath from our sails, and we  
stay'd.

And while now the great *San Philip* hung  
above us like a cloud  
Whence the thunderbolt will fall  
Long and loud,  
Four galleons drew away  
From the Spanish fleet that day,  
And two upon the larboard and two upon the  
starboard lay,  
And the battle-thunder broke from them all.

But anon the great *San Philip*, she bethought  
herself and went  
Having that within her womb that had left  
her ill content;  
And the rest they came aboard us, and they  
fought us hand to hand,  
For a dozen times they came with their pikes  
and musqueteers,  
And a dozen times we shook 'em off as a dog  
that shakes his ears  
When he leaps from the water to the land.

And the sun went down, and the stars came  
out far over the summer sea,  
But never a moment ceased the fight of the  
one and the fifty-three.

Ship after ship, the whole night long, their  
 high-built galleons came,  
 Ship after ship, the whole night long, with  
 her battle-thunder and flame;  
 Ship after ship, the night long, drew back  
 with her dead and her shame.  
 For some were sunk and many were shatter'd,  
 and so could fight us no more—  
 God of battles, was ever a battle like this in  
 the world before?

For he said 'Fight on! fight on!'  
 Tho' his vessel was all but a wreck;  
 And it chanced that, when half of the short  
 summer night was gone,  
 With a grisly wound to be drest he had left  
 the deck,  
 But a bullet struck him that was dressing it  
 suddenly dead,  
 And himself he was wounded again in the  
 side and the head,  
 And he said 'Fight on! fight on!'

And the night went down, and the sun smiled  
 out far over the summer sea,  
 And the Spanish fleet with broken sides lay  
 round us all in a ring;  
 But they dared not touch us again, for they  
 fear'd that we still could sting,  
 So they watched what the end would be.  
 And we had not fought them in vain,  
 But in perilous plight were we,  
 Seeing forty of our poor hundred were slain,  
 And half of the rest of us maim'd for life  
 In the crash of the cannonades and the  
 desperate strife;  
 And the sick men down in the hold were most  
 of them stark and cold,  
 And the pikes were all broken or bent, and  
 the powder was all of it spent;  
 And the masts and the rigging were lying  
 over the side;  
 But Sir Richard cried in his English pride,  
 'We have fought such a fight for a day and  
 a night  
 As may never be fought again!  
 We have won great glory, my men!  
 And a day less or more  
 At sea or ashore,

We die—does it matter when?  
 Sink me the ship, Master Gunner—sink her,  
 split her in twain!  
 Fall into the hands of God, not into the  
 hands of Spain!'

And the gunner said 'Ay, ay,' but the sea-  
 men made reply:  
 'We have children, we have wives,  
 And the Lord hath spared our lives.  
 We will make the Spaniard promise, if we  
 yield, to let us go;  
 We shall live to fight again and to strike  
 another blow.'  
 And the lion there lay dying, and they  
 yielded to the foe.

And the stately Spanish men to their flagship  
 bore him then,  
 Where they laid him by the mast, old Sir  
 Richard caught at last,  
 And they praised him to his face with their  
 courtly foreign grace;  
 But he rose upon their decks, and he  
 cried:  
 'I have fought for Queen and Faith like a  
 valiant man and true;  
 I have only done my duty as a man is bound  
 to do:  
 With a joyful spirit I Sir Richard Grenville  
 die!'  
 And he fell upon their decks, and he died.

And they stared at the dead that had been  
 so valiant and true,  
 And had holden the power and glory of Spain  
 so cheap  
 That he dared her with one little ship and  
 his English few;  
 Was he devil or man? He was devil for  
 aught they knew,  
 But they sank his body with honour down  
 into the deep,  
 And they mann'd the *Revenge* with a swar-  
 thier alien crew,  
 And away she sail'd with her loss and long'd  
 for her own;  
 When a wind from the lands they had  
 ruin'd awoke from sleep,

And the water began to heave and the  
weather to moan,  
And or ever that evening ended a great gale  
blew,  
And a wave like the wave that is raised by  
an earthquake grew,  
Till it smote on their hulls and their sails  
and their masts and their flags,  
And the whole sea plunged and fell on the  
shot-shatter'd navy of Spain,  
And the little *Revenge* herself went down by  
the island crags  
To be lost evermore in the main.

Lord Tennyson.

#### FRANCIS THOMPSON

**Ex Ore Infantium (C).**—Many religious poems written about children are unsatisfactory because they are not really natural. *Vespers*, by A. A. Milne, is immensely popular but is open to this criticism. *Ex Ore Infantium* is almost, though not entirely, free from this blemish. As it is supposed to be the words of a child one needs to feel that a child would really speak them. The line which might be criticised is—"And listen to my baby-talk." The last two lines also swerve suddenly from the point of view of a child to that of a grown-up, but the poem is beautiful and these blemishes (if such they are) do not spoil it. Children usually like this poem. The teacher should ask a few suggestive questions, not necessarily waiting for answers. "What do you suppose Jesus did when He was a little boy? Do you think He remembered the angels in Heaven? In this poem a child of about six or seven is talking to Jesus and asking Him what He did and thought when He was a child. *Ex Ore Infantium* is Latin and means 'Out of the mouth of children.' Jesus once said 'Out of the mouths of babes and sucklings thou hast perfected praise,' when some children cheered Him, calling out 'Hosanna!' at a time when many grown-ups were being unkind to Him. The poem is by Francis Thompson. He must have been thinking of those words of Jesus and remembering how

much Jesus loved children. Have you been taught to say your prayers with your hands put together? This child used to do it."

Then the teacher reads the poem.

#### EX ORE INFANTIUM

Little Jesus, wast Thou shy  
Once, and just so small as I?  
And what did it feel like to be  
Out of Heaven, and just like me?  
Didst Thou sometimes think of *there*,  
And ask where all the angels were?  
I should think that I would cry  
For my house all made of sky;  
I would look about the air,  
And wonder where my angels were;  
And at waking 'twould distress me—  
Not an angel there to dress me!

Hadst Thou ever any toys,  
Like us little girls and boys?  
And didst Thou play in Heaven with all  
The angels, that were not too tall,  
With stars for marbles? Did the things  
Play *Can you see me?* through their wings?

Didst Thou kneel at night to pray,  
And didst Thou join Thy hands, this way?  
And did they tire sometimes, being young,  
And make the prayer seem very long?  
And dost Thou like it best, that we  
Should join our hands to pray to Thee?  
I used to think, before I knew,  
The prayer not said unless we do.  
And did Thy Mother at the night  
Kiss Thee, and fold the clothes in right?  
And didst Thou feel quite good in bed,  
Kissed, and sweet, and Thy prayers said?

Thou canst not have forgotten all  
That it feels like to be small:  
And Thou know'st I cannot pray  
To Thee in my father's way—  
When Thou wast so little, say,  
Couldst Thou talk Thy Father's way?—  
So, a little Child, come down  
And hear a child's tongue like Thy own;  
Take me by the hand and walk,  
And listen to my baby-talk.

To Thy Father show my prayer  
(He will look, Thou art so fair),  
And say: "O Father, I, Thy Son,  
Bring the prayer of a little one."

And He will smile, that children's tongue  
Has not changed since Thou wast young!  
*Francis Thompson.*

At the end the teacher might say, "Those last two lines mean that God knows that children think in the same way always and He understands them."

The poem could be taken in connection with a scripture lesson on Prayer. It is possible for children to recite, but is usually best left after two readings by the teacher.

## POEMS FOR CHILDREN OF TWELVE AND THIRTEEN

### ANONYMOUS

**Binnorie (F).**—This ballad is akin to a fairy-tale, with its descriptions of the younger sister's fine clothing and, later, the harp made of her breastbone and strung with her hair. It is given here in its Scottish form because to anglicise it is to spoil it. The language is not difficult and it is better not to take it at all than to take it with a class to whom every word must be explained. It is a good plan to tell only part of the story.

"Here is a poem about two sisters. One pushed the other into the river out of jealousy. You will hear what a strange thing happened after that."

That short introduction tells the children the main circumstances and arouses their expectation. It is wise to read the poem twice, and before the second reading the following explanations may be required.

The poem is an old Scottish ballad. Some of the words are a little different from English ones but not difficult to understand. Binnorie is the name of the place where it all happened.

*Verse 1.*—The refrain occurs in this and in the last verse. At the second reading the class may join in the refrain, speaking very quietly.

*Verse 5.*—*Strand* means shore.

*Verse 12.*—*Draw your dam.* By the working of levers the miller could open and shut

the dam across the river. When he wanted more water in his millpool he would shut the dam till enough water had flowed in. By shutting his dam he made a wall across the river and thus he was able to prevent the drowned girl from floating any further.

The poem is suitable for recitation by some children in Scotland only because of the dialect, but in another lesson the children could very well write out the story. They usually like writing out the story of this poem and it is just about the right length for a half-hour composition period. If they are asked to do this, it is good to allow them to quote from memory in their work, with the use of quotation marks. It does not matter for the teaching of the poem itself if no composition work is done.

### BINNORIE

There were twa sisters sat in a bour;  
*Binnorie, O Binnorie!*  
There cam a knight to be their wooer,  
*By the bonnie milldams o' Binnorie.*

He courted the eldest with glove and ring,  
But he lo'ed the youngest abune a' thing.

The eldest she was vexèd sair,  
And sair envied her sister fair.

Upon a morning fair and clear,  
She cried upon her sister dear:



'O sister, sister, tak my hand,  
And let's go down to the river-strand.'

She's ta'en her by the lily hand,  
And led her down to the river-strand.

The youngest stood upon a stane,  
The eldest cam and push'd her in.

'O sister, sister, reach your hand!  
And ye sall be heir of half my land:

'O sister, reach me but your glove!  
And sweet William sall be your love.'

Sometimes she sank, sometimes she swam,  
Until she cam to the miller's dam.

Out then cam the miller's son,  
And saw the fair maid soummin' in.

'O father, father, draw your dam!  
There's either a mermaid or a milk-white  
swan.'

The miller hasted and drew his dam,  
And there he found a drown'd woman.

You couldna se her middle sma'  
Her gowden girdle was sae braw.

You couldna see her lily feet,  
Her gowden fringes were sae deep.

All amang her yellow hair  
A string o' pearls was twisted rare.

You couldna see her fingers sma',  
Wi' diamond rings they were cover'd a'.

And by there cam a harper fine,  
That harpit to the king at dine.

And when he look'd that lady on,  
He sigh'd and made a heavy moan.

He's made a harp of her breast-bane,  
Whose sound would melt a heart of stane.

He's ta'en three locks o' her yellow hair,  
And wi' them strung his harp sae rare.

He went into her father's hall,  
And there was the court assembled all.

He laid his harp upon a stane,  
And straight it began to play by lane.

'O yonder sits my father, the King,  
And yonder sits my mother, the Queen;

'And yonder stands my brother Hugh,  
And by him my William, sweet and true.'

But the last tune that the harp play'd then—

*Binnorie, O Binnorie!*

Was, 'Woe to my sister, false Helèn!'

*By the bonnie milldams o' Binnorie.*

*Anon.*

**Thomas the Rhymer (A).**—This ballad was known in the 13th century. No one knows where Huntley Bank and the Eildon Tree are, though there is a stone in Scotland which is supposed to mark where the latter once stood. It is best to present this poem with the minimum of explanation in order to leave a mysterious and shadowy impression in the children's minds. Though it is usually a good thing to tell the story first, this poem is an exception. The teacher need give the title only and ask the children to listen to the story; then he should read the poem. At the end he may ask a few questions to see if the story has been followed. Who was the lady who took Thomas away? What were the three roads? What did the lady give Thomas? Why did he not want the gift?

Before the poem is read through again, there are a few words to explain and to write on the board.

*Ferlie* means a wonder or a marvellous thing. *Peer* means equal. He is saying that he has never seen anyone so lovely. *Harp and carp* means sing and talk. The *lily leven* means the flowery meadow. The *ferny brae* means the hillside covered with fern or bracken.

Notice too that Thomas is not at all pleased when he is told that the apple will give him a tongue which cannot lie because he sometimes needs to tell lies at the market and at court.

The poem is best left after the second reading though it can be used for learning and recitation if specially desired.



### THOMAS THE RHYMER

True Thomas lay on Huntlic bank;  
A ferlie he spied with his ee:  
And there he saw a lady bright  
Come riding down by the Eildon Tree.

Her skirt was of the grass-green silk,  
Her mantle of the velvet fine;  
At every tress of her horse's mane  
Hung fifty silver bells and nine.

True Thomas he pulled off his cap  
And bent low down to his knee;  
'All hail, thou mighty queen of heaven!  
For thy peer on earth I never did see.'

'O no, O no, Thomas,' she said,  
'That name does not belong to me;  
I am but the queen of fair Elf-land,  
That am hither come to visit thee.

'Harp and carp, Thomas,' she said,  
'Harp and carp along with me!  
And if ye dare to kiss my lips,  
Sure of your body I will be.'

'Betide me weal, betide me woe,  
That fate shall never frighten me'—  
And so he has kissed her rosy lips  
All underneath the Eildon Tree.

'Now ye must go with me,' she said;  
'True Thomas, ye must go with me;  
And ye must serve me seven years  
Through weal or woe, as may chance to be.'

She mounted on her milk-white steed;  
She's taken true Thomas up behind,  
And aye whene'er the bridle rang  
The steed flew swifter than the wind.

O they rode on, and farther on,  
The steed went swifter than the wind,  
Until they reached a desert wide,  
And living land was left behind.

'Light down, light down now, true Thomas,  
And lean your head upon my knee;  
Abide and rest a little space,  
And I will show you ferlies three.

'O see ye not yon narrow road,  
So thick beset with thorn and briar?  
That is the path of righteousness,  
Though after it but few enquire.

'And see ye not that broad broad road,  
That lies across that lily leven?  
That is the path of wickedness,  
Though some call it the road to heaven.

'And see ye not that bonnie road,  
That winds about the ferny brae?  
That is the road to fair Elf-land,  
Where thou and I must wend our way.

'But Thomas, ye shall hold your tongue,  
Whatever ye may hear or see;  
For, speak ye a word in Elfin-land,  
Ye'll ne'er win back to your own countree.'

O they rode on, and farther on,  
 And they waded through rivers above the  
 knee,  
 And they saw neither sun or moon,  
 But they heard the roaring of the sea.

'Though ye rin with speed  
 And I rin slaw,  
 For ae man that ye droon  
 I droon twa.'

*Anon.*

It was mirk mirk night; there was no starlight;  
 And they waded through red blood to the  
 knee;  
 For all the blood that is shed on earth  
 Runs through the springs of that countree.

At last they came to a garden green,  
 And she pulled an apple from a tree:  
 'Take this for thy wages, true Thomas!  
 It will give thee the tongue that can never  
 lie.'

'My tongue is my own,' true Thomas said;  
 'A goodly gift ye would give to me!  
 I'd neither dare to buy or sell  
 At fair or tryst, where I might be!

'I could not speak to prince or peer,  
 Nor ask a grace from fair ladye!'  
 'Now hold thy peace, Thomas!' she said,  
 'For as I say, so must it be.'

He has gotten a coat of the even cloth,  
 And a pair of shoes of velvet green:  
 And till seven years were gone and past  
 True Thomas on earth was never seen.

**Two Rivers (E).**—This short poem cannot be anglicised and should be avoided by teachers who cannot do justice to the northern dialect.

Both the rivers flow through Northumberland. There is an eerie effect gained from the rivers being made to speak and to express delight in drowning men.

*Gars* means causes to.

This poem can be used to fill up three minutes at the end of a lesson.

## TWO RIVERS

Says Tweed to Till—  
 'What gars ye rin sae still?'  
 Says Till to Tweed—

## WILLIAM BLAKE

**The Little Black Boy (C.D).**—It is important that the children should be made to feel the sweetness of the little black boy's spirit. He is remembering what his mother taught him about God and his heart is full of love for everyone. He thinks white children are beautiful to look at. He knows they cannot bear the heat of the sun as he can. He thinks of God as living in the sun and that when we die our bodies will melt away like rain-clouds in sunshine. He wishes to protect the little white boy from the heat of the sun and he imagines himself and the little English child playing lovingly together in the presence of God the Father. If the teacher himself feels the beauty of the poem he will be fairly sure of giving the children the right impression. All moralising should be carefully avoided. A few questions may be useful at the beginning. What colour are children in Africa? Why are they black? What religion have they? There may be silence at this or the answer, "Heathen." But some, the teacher will say, have been taught to be Christians. This little boy is a Christian and is thinking of Christian children of all colours playing together in the presence of God. This poem is suitable for learning and recitation.

## THE LITTLE BLACK BOY

My mother bore me in the southern wild,  
 And I am black, but O, my soul is white!  
 White as an angel is the English child,  
 But I am black, as if bereaved of light.

My mother taught me underneath a tree,  
 And, sitting down before the heat of day,  
 She took me on her lap and kissed me,  
 And, pointing to the East, began to say:

'Look at the rising sun: there God does live,  
And gives His light, and gives His heat  
away,  
And flowers and trees and beasts and men  
receive  
Comfort in morning, joy in the noonday.

'And we are put on earth a little space,  
That we may learn to bear the beams of  
love;  
And these black bodies and this sunburnt  
face  
Are but a cloud, and like a shady grove.

'For when our souls have learn'd the heat to  
bear,  
The Cloud will vanish, we shall hear His  
voice,  
Saying, "Come out from the grove, my love  
and care,  
And round my golden tent like lambs  
rejoice."' "

Thus did my mother say, and kiss'd me,  
And thus I say to little English boy.  
When I from black and he from white cloud  
free,  
And round the tent of God like lambs we  
joy,

I'll shade him from the heat till he can bear  
To lean in joy upon our Father's knee;  
And then I'll stand and stroke his silver hair,  
And be like him, and he will then love me.

William Blake.

#### ROBERT BROWNING

**How They Brought the Good News from Ghent to Aix (F.G).**—This poem has no foundation in history. Ghent is in Holland and Aix in Belgium. The interest in the poem lies purely in the description of the ride and it should be read so that the rhythm of riding is plainly felt. In the last verse the riding has stopped but the rhythm is still noticeable. This verse should be read more quietly (though the metre should be given due value) so as to give the effect of the

exhausted rider still feeling as if he were galloping. The children may know how the sensation of being in a rowing boat continues after one has come ashore, and they will all know the giddy feeling after swinging. Thus, they can be made to realise the intention in the last verse.

The teacher should begin by writing the title on the board and saying that the places are not important; the poem gives the story of an exciting ride. We are not told why these men had to get to Aix so quickly, we only know they were in a desperate hurry. Dirck and Joris should also be written on the board and the children told that the third man is the "I" who tells the story. Then the names of the places should be written up—Lokeren; Boom (pronounced Bome); Düffeld (the *ü* is like the French *u* as in *tu*); Mecheln, Aerschot (pronounced Airskot); Hasselt; Looz (pronounced Loe); Tongres; Dalhelm. If the children can look at the names they can listen more easily. If they have books it is not necessary to write the place names on the board.

There is a cumulative effect as the poem is read without interruption yet a certain amount of explanation is necessary. It is good to read the poem through with only a brief explanation as to what the whole thing is about and then to go through it verse by verse.

*Verse 1.*—The children should be asked what a *stirrup* is. The *postern* is a little gate in the wall of a city.

*Verse 2.*—The children should be asked what the *girths* are. The *pique* is the pointed strap attached to the stirrup. Note that *Roland* is the name of the horse ridden by the teller of the story.

*Verse 3.*—"Twas moonset at starting." When does the moon set? It sets at different times, but we are meant to suppose that it was night, for we hear of cocks crowing and the twilight of dawn and one star in the paling sky.

*Verse 4.*—Now the sun has risen. It was still very low in the sky and that is why the cattle looked black against it. There is



usually a mist at sunrise, and the rider who had been riding in the dark could now see his horse Roland clearly.

*Verse 5.*—The *spume flakes* are the foam in the horse's mouth because he is galloping so fast.

*Verse 6.*—Dirck's horse drops dead. Its name is *Roos* (pronounced *Roce*).

*Verse 7.*—Now Joris and the storyteller are left and the sun is high in the sky and the two riders are very hot. They ride over a reaped cornfield; you know that from the "brittle bright stubble."

*Verse 8.*—Now Joris' horse drops dead. *Roan* is the horse's colour; we are not told his name. *Roan* is a dark brown. The storyteller is left alone.

*Verse 9.*—Why did he throw off his coat? To give the horse less weight to carry. A *holster* is a pistol case. He had one on each side of his saddle and with the pistols they were very heavy. He kicked off his boots too; they would be like Wellington boots.

*Verse 10.*—They arrived at Aix and poor Roland dropped down with exhaustion. The burgesses, who are aldermen or city councillors, gave him wine to revive him.

The poem should be read through again. It is usually very popular with boys and is more suitable for them than for girls. Boys usually recite it very well, but it is difficult to get them to keep the rhythm without losing distinctness.

#### 'HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX.'

I sprang to the stirrup, and Joris, and he;  
I galloped, Dirck galloped, we galloped all  
three;  
"Good speed!" cried the watch, as the gate-  
bolts undrew;  
"Speed!" echoed the wall to us galloping  
through;  
Behind shut the postern, the lights sank to  
rest,  
And into the midnight we galloped abreast.

Not a word to each other; we kept the great  
pace  
Neck by neck, stride by stride, never chang-  
ing our place;  
I turned in my saddle and made its girths  
tight,  
Then shortened each stirrup, and set the  
pique right,  
Rebuckled the cheek-strap, chained slacker  
the bit,  
Nor galloped less steadily Roland a whit.

'Twas moonset at starting; but while we  
drew near  
Lokeren, the cocks crew and twilight dawned  
clear;  
At Boom, a great yellow star came out to see;  
At Düsseldorf 'twas morning as plain as could  
be;

And from Mcchlen church-steeple we heard  
the half-chime,  
So Joris broke silence with, "Yet there is  
time!"

At Aerschot, up leaped of a sudden the sun,  
And against him the cattle stood black every  
one,

To stare thro' the mist at us galloping past,  
And I saw my stout galloper Roland at  
last

With resolute shoulders, each butting away  
The haze, as some bluff river headland its  
spray.

And his low head and crest, just one sharp  
ear bent back

For my voice, and the other pricked out on  
his track;

And one eye's black intelligence,—ever that  
glance

O'er its white edge at me, his own master,  
askance!

And the thick heavy spume-flakes which aye  
and anon

His fierce lips shook upwards in galloping on.

By Hasselt, Dirck groaned: and cried Joris,  
"Stay spur!

"Your Roos galloped bravely, the fault's not  
in her,

"We'll remember at Aix"—for one heard  
the quick wheeze

Of her chest, saw the stretched neck and  
staggring knees,

And sunk tail, and horrible heave of the  
flank,

As down on her haunches she shuddered and  
sank.

So we were left galloping, Joris and I,  
Past Looz and past Tongres, no cloud in the  
sky;

The broad sun above laughed a pitiless laugh,  
'Neath our feet broke the brittle bright  
stubble like chaff;

Till over by Dalhem a dome-spire sprang  
white,

And "Gallop," gasped Joris, "for Aix is  
in sight!"

"How they'll greet us!"—and all in a  
moment his roan

Rolled neck and croup over, lay dead as a  
stone;

And there was my Roland to bear the whole  
weight

Of the news which alone could save Aix  
from her fate,

With his nostrils like pits full of blood to  
the brim,

And with circles of red for his eye-sockets' rim.

Then I cast loose my buffcoat, each holster  
let fall,

Shook off both my jack-boots, let go belt  
and all,

Stood up in the stirrup, leaned, patted his ear,  
Called my Roland his pet-name, my horse

without peer;

Clapped my hands, laughed and sang, any  
noise, bad or good,

Till at length into Aix Roland galloped and  
stood.

And all I remember is, friends flocking round  
As I sate with his head 'twixt my knees on  
the ground,

And no voice but was praising this Roland  
of mine,

As I poured down his throat our last measure  
of wine,

Which (the burgesses voted by common  
consent)

Was no more than his due who brought good  
news from Ghent.

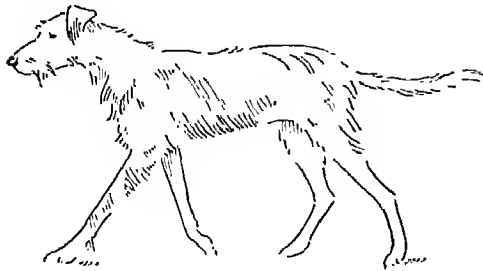
*Robert Browning.*

#### PATRICK CHALMERS

**Roundabouts and Swings (F).**—The gypsy setting is attractive to children and the central idea easy to follow—it is of cheerfulness in the ups and downs of life. After the first reading the children may need to know the following details.

*Verse 1.*—*Framlingham* is in Essex. A gypsy is sometimes called a Pharaoh because there is a popular but mistaken idea that gipsies came from Egypt originally and

Pharaoh is the name given to the Egyptian rulers of old time. A picture of a *lurcher* is desirable. If a child can describe this kind of dog he should be allowed to do so. A lurcher



A LURCHER

is a mixture of retriever and greyhound. It is usually black or brown and smooth coated.

*Verse 2.*—The gipsy spoken to belonged to a circus.

*Verse 3.*—*Sooth* means wise thought.

This poem is particularly suitable for learning and recitation especially by east-country children.

### ROUNABOUTS AND SWINGS

It was early last September nigh to Fram-  
lin'am-on Sea,  
An' 'twas Fair-day come to-morrow, an' the  
time was after tea,  
An' I met a painted caravan adown a dusty  
lane,  
A Pharaoh with his waggons comin' jolt an'  
creak an' strain;  
A cheery cove an' sunburnt, bold o' eye and  
wrinkled up,  
An' beside him on the splashboard sat a  
brindled tarrier pup,  
An' a lurcher wise as Solomon an' lean as  
fiddle-strings  
Was joggin' in the dust along 'is roundabouts  
and swings.

"Goo'-day," said 'e; "Goo'-day," said I;  
"an' 'ow d'you find things go,  
An' what's the chance o' millions when you  
runs a travellin' show?"  
"I find," said 'e, "things very much as 'ow  
I've always found,

For mostly they goes up and down or else  
goes round and round."

Said 'e, "The job's the very spit o' what it  
always were,  
It's bread and bacon mostly when the dog  
don't catch a 'are;  
But lookin' at it broad, an' while it ain't  
no merchant king's,  
What's lost upon the roundabouts we pulls  
up on the swings!"

"Goo' luck," said 'e; "Goo' luck," said I;  
"you've put it past a doubt;  
An' keep that lurcher on the road, the game-  
keepers is out;"  
'E thumped upon the footboard an' 'e lum-  
bered on again  
To meet a gold-dust sunset down the owl-  
light in the lane;  
An' the moon she climbed the 'azels, while a  
nightjar seemed to spin  
That Pharaoh's wisdom o'er again, 'is sooth  
of lose-and-win;  
For "up an' down an' round," said 'e, "goes  
all appointed things,  
An' losses on the roundabouts means profits  
on the swings!"

*Patrick R. Chalmers.*

### G. K. CHESTERTON

**The Donkey (C.G.).**—The natural reaction to the first hearing of this is laughter because of the delightfully absurd adjectives. Let the children enjoy this aspect of the poem first. "Here is a poem about a donkey," is quite enough introduction. The children will probably want to hear it a second time at once before any comment is given. After this, teacher and class should enjoy it all over again, verse by verse.

*Verse 1.*—

"When fishes flew and forests walked  
And figs grew upon thorn—"

When did that happen? Of course, never. It is just nonsense. The donkey means that a funny creature like him must have been born at some very strange moment.

*Verse 2.—Errant wings.* Have you ever noticed the big flapping ears of a donkey? *Errant* means wandering.

"The devil's walking parody" means the donkey, looking at himself (perhaps in at pond), thinks that he looks so funny that he must be a joke of the devil.

*Verse 3.*—This means that many people illtreat donkeys. They are starved, beaten and sworn at and made to carry or to draw loads which are far too heavy for them.

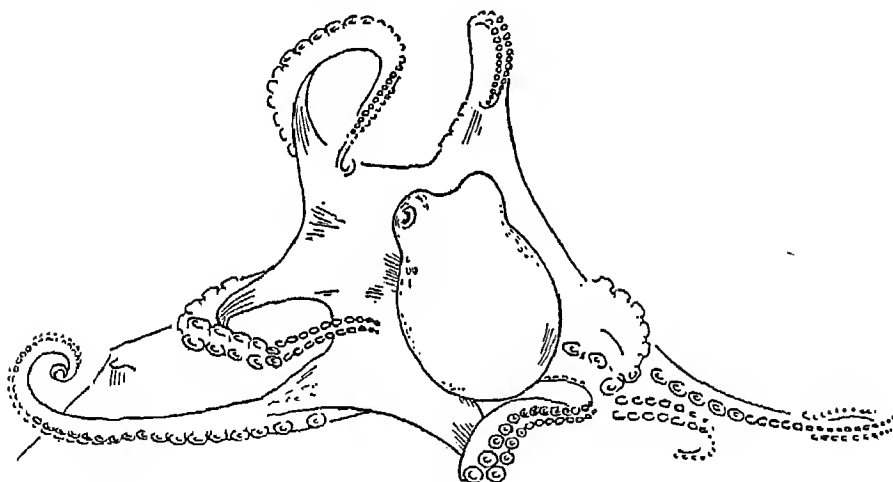
*Verse 4.*—What was the donkey's great hour? If the children do not quickly see the reference to Palm Sunday, the teacher should give the explanation without delay.

With monstrous head and sickening cry  
And ears like errant wings,  
The devil's walking parody  
On all four-footed things.

The tattered outlaw of the earth,  
Of ancient crooked will;  
Starve, scourge, deride me: I am dumb,  
I keep my secret still.

Fools! For I also had my hour;  
One far fierce hour and sweet:  
There was a shout about my ears,  
And palms before my feet.

G. K. Chesterton.



AN OCTOPUS

"Don't you remember that Jesus rode on a donkey to Jerusalem?" That will be quite sufficient. The poem begins in laughter and ends with a holy memory. All remarks about alliteration and similes are out of place, at least while the poem is still a new joy.

It should be read again by the teacher or a child. It is very suitable for learning and recitation.

### THE DONKEY

When fishes flew and forests walked  
And figs grew upon thorn,  
Some moment when the moon was blood  
Then surely I was born;

### GEOFFREY DEARMER

**The Turkish Trench Dog (B.G.).**—This poem is rather difficult and should be taken towards the end of the year or postponed to the next.

The soldier, unnerved by war, is afraid of the dog and then ashamed of his fear. Dogs do not ask on which side a man is fighting but are ready to be friendly to any man.

The children should be reminded that the war was fought in many parts of the world, not only in France and Belgium. This poem deals with the fighting which took place between the English and the Turks chiefly in the Gallipoli peninsula.



The soldier was crawling by night towards the Turkish lines, hoping to kill someone. There was no moon but in the bright starlight everything looked strange and confusing. The English and Turkish armies are spoken of as twin giants, and the giants seem to be octopi, as they are said to have tentacles. An illustration of an octopus should be shown and then withdrawn, for if the children look long at it they will not realise that the octopus is only a half expressed simile. "I saw him." We expect the *him* to be a man and then immediately the word *muzzle* tells us it was an animal.

"As serpents mesmerise." Snakes are said to be able to paralyse rabbits with fright by looking at them. The man felt as frightened as a rabbit. "Muscle sliding rhythm." He was a lean dog and the soldier could see his muscles quivering underneath his skin. *Prostrate* shows that the soldier was still lying down as when he was crawling towards the Turkish lines. "He licked my face." This is the climax and the end of the little story. We are left to imagine the man's relief. It was only a dog, and a friendly dog, too!

This poem is suitable for learning and recitation.

### THE TURKISH TRENCH DOG

Night held me as I crawled and scrambled near

The Turkish lines. Above, the mocking stars  
Silvered the curving parapet, and clear  
Cloud-latticed beams o'erflecked the land  
with bars;

I, crouching, lay between  
Tense-listening armies, peering through the  
night,

Twin giants bound by tentacles unseen.  
Here in dim-shadowed light

I saw him, as a sudden movement turned  
His eyes towards me, glowing eyes that  
burned

A moment ere his snuffling muzzle found  
My trail; and then as serpents mesmerise  
He chained me with those unrelenting eyes,

That muscle-sliding rhythm, knit and bound  
In spare-limbed symmetry, those perfect jaws  
And soft-approaching pitter-patter paws.  
Nearer and nearer like a wolf he crept—  
That moment had my swift revolver leapt—  
But terror seized me, terror born of shame  
Brought flooding revelation. For he came  
As one who offers comradeship deserved,  
An open ally of the human race,  
And sniffing at my prostrate form unnerved  
He licked my face!

*Geoffrey Dearmer.*

### WALTER DE LA MARE

**The Little Green Orchard (E.J.).**—This poem is particularly suitable for country children who are familiar with orchards, though it can be enjoyed by town children too. Its charm lies in the half asked and unanswered question, "Who is always there 'in the little green orchard'?"

School children spend most of their time in company but a country child is sometimes alone in a field, a lane or an orchard. It is only when one is alone that there comes sometimes a hint of a presence, of something half sensed. Many people even past childhood are afraid to be alone. There is no suggestion of fear in the poem, only of mystery.

After making sure that the children know what an orchard is and writing the title on the board, the teacher might say,

" 'Someone is always sitting there,  
In the little green orchard.' "

That's how the poem begins. I wonder if you can guess *who* is always sitting there, 'in the little green orchard'? I will ask you at the end." Then let the teacher read the poem and ask "Who is it?" The question is really unanswerable so almost any answer can be accepted. A fairy may be suggested. The teacher should then admit that he does not know himself because the poet has not told us, but has left us guessing. The mystery pleases the children especially if it is a mystery to the teacher too. It is

suitable for learning and recitation but is not easy to speak well. The mystery as well as the words must be expressed by the voice.

### THE LITTLE GREEN ORCHARD

Someone is always sitting there,

In the little green orchard:

Even when the sun is high

In noon's unclouded sky,

And faintly droning goes

The bee from rose to rose,

Someone in shadow is sitting there,

In the little green orchard.

Yes, and when twilight's falling softly

On the little green orchard;

When the grey dew distils

And every flower-cup fills;

When the last blackbird says,

'What—what!' and goes her way—ssh!

I have heard voices calling softly

In the little green orchard.

Not that I am afraid of being there,

In the little green orchard;

Why, when the moon's been bright,

Shedding her lonesome light,

And moths like ghosties come,

And the horned snail leaves home;

I've sat there, whispering and listening there,

In the little green orchard.

Only it's strange to be feeling there,

In the little green orchard;

Whether you paint or draw,

Dig, hammer, chop, or saw;

When you are most alone,

All but the silence gone . . .

Someone is waiting and watching there.

In the little green orchard.

*Walter de la Mare.*

### JOHN DRINKWATER

**Old Crow (G).**—There is sadness in this poem in the implied death of the bird. It is particularly suitable for boys of twelve as its emotional effect is to counteract the

thoughtless delight in killing which is natural at that age. The poem, however, would be spoilt and the effect of it annulled if it were made the text for moral remarks by the teacher. The poet has done his work well and it is better not to try to improve upon it. Four verses arouse interest in the crow and in the fifth he is killed. A very brief introduction is all that is required, such as "Crows are very ordinary birds but a poet has thought it worth while to write a poem about one." At the end the teacher could ask "Why will no crow fly home?" The answer will come readily, "Because he has been shot." And all the teacher need say is, "Yes, it seems a pity, doesn't it."

The poem can be left without explanation unless it is used for learning and recitation (for which it is very suitable). In that case the children will need to know that *catches* means songs and *grumbleton* is an invented word and means he seemed a disagreeable bird. The rose in the sky is sunset.

### OLD CROW

The bird in the corn

Is a marvellous crow.

He was laid and was born

In the season of snow;

And he chants his old catches

Like a ghost under hatches.

He comes from the shades

Of his wood very early,

And works in the blades

Of the wheat and the barley,

And he's happy, although

He's a grumbleton crow.

The larks have devices

For sunny delight,

And the sheep in their fleeces

Are woolly and white;

But these things are the scorn

Of the bird in the corn.

And morning goes by,

And still he is there,

Till a rose in the sky  
 Calls him back to his lair  
 In the boughs where the gloom  
 Is a part of his plume.

But the boy in the lane  
 With his gun, by and by,  
 To the heart of the grain  
 Will narrowly spy,  
 And the twilight will come,  
 And no crow will fly home.

*John Drinkwater.*

**Mrs. Willow (F.J).**—This poem will be particularly appreciated by country children many of whom have a neighbour who seems a little mysterious. It is interesting to all, however, as a portrait, and it is as a portrait that it should be introduced. The teacher should make it clear that a portrait is a picture of someone—it may be done in oil painting, in water colours, in pastel, in pen and ink, in pencil or in a photograph. A statue may also be a portrait. When you look at a portrait of someone you have never seen, you have some idea of what the person looks like, and from that you can guess a good deal of the person's character. It would be good for the teacher to show the class a portrait of someone they do not know—a friend of the teacher's or his father, for instance. With the teacher's help the children would eagerly comment on what they saw. "You see he has a lot of hair and a firm chin. He looks as if he knew his own mind." Then the teacher could say, "Have you ever thought that you could write a portrait in words? It is done in the poem I am going to read you. When you have heard it, you will know a good deal about Mrs. Willow though you have never seen her. She lives in the country and is old. That's all I need tell you." Then the poem should be read. After that, a few comments such as these might be made. "She seems rather a strange old woman, doesn't she, with that queer habit of listening over the wall. Perhaps she is listening for her dead husband to come back.

'And she doesn't hover round old cupboards and shelves  
 As old people do who have buried themselves.'

What do you think that means? Don't you know how some old people hoard treasures many years old and will never throw anything away? That's what Drinkwater means, as if those old people had buried themselves in the past. Mrs. Willow doesn't do that. She goes to bed early. We know that from 'She has no late lamps.'

The poem is suitable for learning and recitation, and it may also provide a subject for composition. The children could write all they know of Mrs. Willow from memory, in which case the poem should be read through at the beginning of the composition period. They could attempt a prose portrait of a grandmother or an aunt. To ask them to write of their own parents may cause embarrassment and the exercise is also too difficult, for children are unable to see their own parents in perspective.

### MRS. WILLOW

Mrs. Thomas Willow seems very glum.  
 Her life, perhaps, is very lonely and hum-  
 drum,  
 Digging up potatoes, cleaning out the weeds,  
 Doing the little for a lone woman's needs.  
 Who was her husband? How long ago?  
 What does she wonder? What does she  
 know?

Why does she listen over the wall,  
 Morning and noon-time and twilight and all,  
 As though forgotten were some footfall?

'Good-morning, Mrs. Willow,' 'Good-morn-  
 ing, sir,'

Is all the conversation I can get from her.  
 And her pathstones are white as lilies of the  
 wood,

And she washes this and that till she must  
 be very good.

She sends no letters, and no one calls,  
 And she doesn't go whispering beyond her  
 walls;

Nothing in her garden is secret, I think—  
That's all sun-bright with foxglove and pink,  
And she doesn't hover round old cupboards  
and shelves  
As old people do who have buried them-  
selves;  
She has no late lamps, and she digs all day  
And polishes and plants in a common way,  
But glum she is, and she listens now and  
then

For a footfall, a footfall, a footfall again,  
And whether it's hope, or whether it's dread,  
Or a poor old fancy in her head,  
I shall never be told; it will never be said.

*John Drinkwater.*

V. L. EDMINSON

**Temper in October (H.E).**—This poem is a little difficult and should be taken only with a bright class, but as children are so often told that it is wrong to lose their temper, it interests them to hear of an adult who does so. The introduction might be something like this:—

"Have you ever lost your temper? Yes, so have I. Everyone does sometimes. This poem is a little story of a man who was fearfully angry; we are not told why. It happened one October when the autumn leaves were a glorious colour and he rode his horse very fast to a hill called Broken Edge. Part of his mind told him he was making a fuss about nothing. In the poem that part is called *Reason* and *Good Sense*. Another part of his mind, called *Brain*, argued with him that it was a very important matter and that he was quite right to be angry. The hips and haws in the hedge laughed at him and the spindleberry said God wanted him to laugh. He came to a stop at Broken Edge and slowly his angry spirit became quiet. The world was so beautiful in the autumn sunset that his bad temper all melted away. In the end he was sorry he had been so angry. We are left to suppose that he rode home again in a peaceful state of mind. When you get angry you may not be able to ride away on a horse but

you could perhaps go for a good brisk walk and that would do as well."

There is only one difficult word here. It is *elusive*, and in this case it means mysterious. The poem should now be read.



"BRYONY BERRIES BURNED FROM EVERY  
HEDGE"

### TEMPER IN OCTOBER

He rode at furious speed to Broken Edge,  
And he was very angry, very small;  
But God was kind, knowing he needed not  
A scolding, nor a swift unpleasant fall,  
Nor any high reproach of soul at all.  
"It matters not," said Reason and Good  
Sense;  
"Absurd to let a trifle grow immense."  
"It matters very much," said Busy Brain;  
"You cannot be content and calm again,  
For you are angry in a righteous cause."  
"Poor, queer old Waxy!" laughed the hip  
and haws.  
"God has a sense of humour," said a ball  
Of orange-gold inside a spindle-berry—  
"And 'Christ our Lorde is full exceeding  
merric.'"

He lingered in the lane at Broken Edge,  
Bryony berries burned from every hedge;  
Snails in the deep wet grass of fairy rings  
Told him of unimaginable things.  
Love was in all the colours of the sky,  
Love in the folded shadows of the high  
Blue hills, as quiet as any Easter Eve.  
(O fool, O blind and earthbound thus to  
grieve!)

He turned his horse. Through level sunset-  
gleams  
He saw a sudden little road that curled  
And climbed elusive to a sky of dreams.  
His anger over Broken Edge was hurled

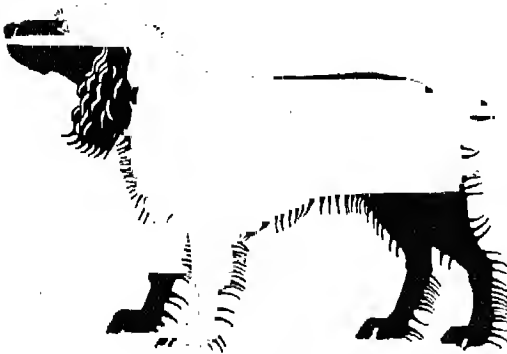
To scatter into nothing on a gust  
Of wind which brought the twilight to the  
trees.

The drifted leaves, the white October dust  
Hiding the beechnuts for the squirrel's store,  
Heard the low whisper spoken on his knees:—  
"God, You have made a very perfect world,  
Don't let me spoil it ever any more."

V. L. Edminson.

### JOHN GALSWORTHY

**To My Dog (G).**—This poem is likely to appeal to children for it is natural to them to like dogs and many of them have a dog at home. They may like to be told that this particular dog was called Christopher and was a black Cocker spaniel. A picture of a cocker would add interest. A very delightful study of Christopher is called *Memories* and can be found in a book of essays and stories entitled *A Sheaf*. It is also published separately at five shillings by Heinemann with most attractive illustrations.



A BLACK COCKER SPANIEL

It is best to explain the poem verse by verse before reading it. The teacher should remind the children of how a dog always wants to be with its master; how it will take its master's slipper to bed, if allowed; and how it will guard its master's belongings. In this poem, Galsworthy is speaking to his dog. He says that when he leaves him he always gives him an old glove or a shoe to play with. "Your wistful corse I leave it to." *Corse* is corpse. The dog is not

dead, of course, but his soul wants so much to go with his master that he feels dead without him.

In the next verse Galsworthy says that the dog, if he goes off for a walk by himself, does not leave any glove or shoe for his master to play with.

In the third verse he says that some day the dear dog will die. He hopes he may meet him again in some distant future.

The poem is not suitable for a class whose vocabulary is poor, for much explanation ruins any poem. It is not particularly suitable for learning and recitation but can be much enjoyed in an entertainment lesson.

### TO MY DOG

My dear, when I leave you  
I always drop a bit of me—  
A holy glove or sainted shoe—  
Your wistful corse I leave it to,  
For all your soul has gone to see  
How I could have the stony heart  
So to abandon you.

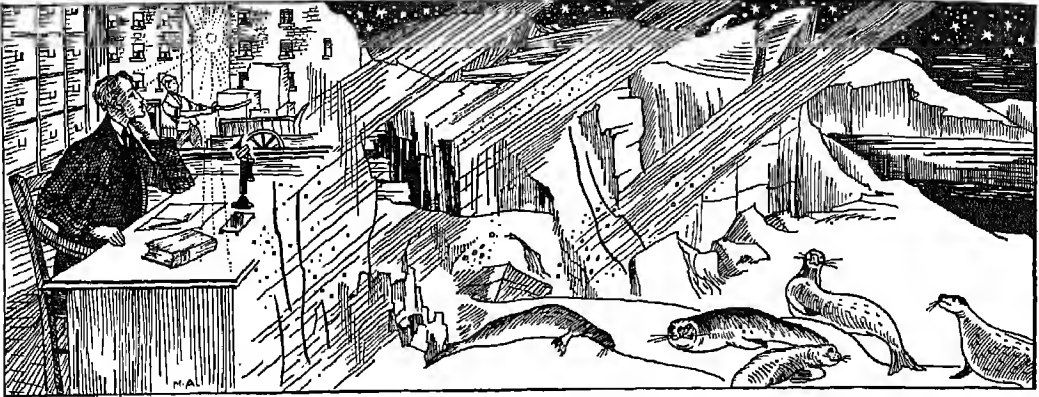
My dear, when you leave me  
You drop no glove, no sainted shoe;  
And yet you know that humans be  
Mere blocks of dull monstrosity  
Whose spirits cannot follow you  
When you're away, with all their hearts,  
As yours can follow me.

My dear, since we must leave  
(One sorry day) I you, you me;  
I'll learn your wistful way to grieve;  
Then through the ages we'll retrieve  
Each other's scent and company;  
And longing shall not pull my heart—  
As now you pull my sleeve!

John Galsworthy.

### WILFRED WILSON GIBSON

**The Ice Cart (F).**—There is a stimulus to the imagination in this poem in the way in which a commonplace object carries the man away in a day-dream. There is an



additional attraction for children in the fact that to them an ice cart is always an object of fascination. It should be made clear at the beginning that the ice cart contains blocks of ice such as fishmongers use, and is not a *Stop Me and Buy One*. It is a good plan to take this poem on a hot day when the teacher can remark on the heat and compare a clerk in an office with children at work in school. The teacher might ask the children to write down on slips of paper three things which an ice cart makes them think of. This is an unusual introduction and therefore stimulating. He need only ask for about eight lists to be read out. Then he can say that the man in the office thought of the arctic regions. What should we see near the north or south poles? Snow, ice, polar bears. Before the reading of the poem the following words need explanation.

*Intolerable* means more than one can bear. *Sapphire* is a very bright, deep blue. *Emerald* is bright green. Icebergs are not all white as the children probably suppose but show the loveliest shades of blue and green and purple. "The everlasting Polar night." Remind the class of the six months' night at the poles. A *floe* is a large tract of floating ice, as large as a small island.

The man in the office thought of all this and imagined how he would enjoy the extreme cold. His day-dream made him sleepy till he was suddenly waked—the poem will tell how.

Then the teacher should read the poem. It is not among the most suitable for learning and recitation but can be so used if desired.

#### THE ICE-CART

Perched on my city office-stool  
I watched with envy while a cool  
And lucky carter handled ice . . .  
And I was wandering in a trice  
Far from the grey and grimy heat  
Of that intolerable street  
O'er sapphire berg and emerald floe  
Beneath the still cold ruby glow  
Of everlasting Polar night,  
Bewildered by the queer half-light,  
Until I stumbled unawares  
Upon a creek where big white bears  
Plunged headlong down with flourished heels  
And floundered after shining seals  
Through shivering seas of blinding blue.  
And, as I watched them, ere I knew  
I'd stripped and I was swimming too  
Among the seal-pack, young and hale,  
And thrusting on with threshing tail,  
With twist and twirl and sudden leap  
Through crackling ice and salty deep,  
Diving and doubling with my kind  
Until at last we left behind  
Those big white blundering bulks of death,  
And lay at length with panting breath  
Upon a far untravelled floe  
Beneath a gentle drift of snow—  
Snow drifting gently fine and white



OBERON'S FEAST

Out of the endless Polar night,  
Falling and falling evermore  
Upon that far untravelled shore  
Till I was buried fathoms deep  
Beneath that cold white drifting sleep—  
Sleep drifting deep,  
Deep drifting sleep. . . .

The carter cracked a sudden whip:  
I clutched my stool with startled grip,  
Awakening to the grimy heat  
Of that intolerable street.

Wilfrid Wilson Gibson.

#### ROBERT HERRICK

**Oberon's Feast (A).**—Only an extract from the poem is given here. It is of a similar type to Drayton's poem of *Queen Mab*, the principal attraction being the imaginative description of the fairies and their possessions. The unfamiliar words make it unsuitable for children younger than twelve, and it should not be presented to a class whose vocabulary is limited. According to Herrick, fairies are religious, for grace is said at the beginning and end of the feast. Usually fairies are thought to be incapable of religious feeling, or even hostile to it.

The teacher might begin by asking the class what they suppose fairies eat. He should then read the poem without further comment. It is not suitable for recitation as

children tend to speak it monotonously, and as there are so many poems which do lend themselves to recitation, it is better to keep this one for an entertainment lesson only. It is therefore not necessary to explain every word, but the following explanations are offered in case the children should ask questions.

*Sterved* is the old spelling of starved. *To stir his spleen* means to make him more cheerful (literally, to remove his bad temper). *Puling* means whining. *Killing* eyes are bright like the eyes of a kitten.

" . . . the sagge

And well bestrutted bees' sweet bag; "

*sagge* means swollen. The bee's honey bag was hanging down and swollen with honey. *Emmets* are ants. *Mandrake* is a plant which is said to look like a man. *Unctuous* means fat and oily. *Dewlaps* are hanging flesh at the throat, therefore, "unctuous dewlaps of a snail" means the oily fleshy part of the snail's neck.

#### From "OBERON'S FEAST"

A little mushroom-table spread,  
After short prayers they set on bread,  
A moon-parch'd grain, of purest wheat,  
With some small glitt'ring grain to eat  
His choice bits with; then in a trice  
They make a feast less great than nice.

But all this while his eye is served,  
 We must not think his ear was sterved;  
 But that there was in place to stir  
 His spleen, the chirring grasshopper,  
 The merry cricket, puling fly,  
 The piping gnat for minstrelsy.  
 And now we must imagine first,  
 The elves present, to quench his thirst,  
 A pure seed-pearl of infant dew,  
 Brought and besweeten'd in a blue  
 And pregnant violet; which done.  
 His kitling eyes begin to run  
 Quite through the table where he spies  
 The horns of papery butterflies,  
 Of which he eats; and tastes a little  
 Of that we call the cuckoo's spittle;  
 A little fuz-ball pudding stands  
 By, yet not blessed by his hands,  
 That was too coarse; but then forthwith  
 He ventures boldly on the pith  
 Of sugar'd rush, and eats the sagge  
 And well-bestrutted bees' sweet bag;  
 Gladding his palate with some store  
 Of emmet's eggs; what would he more?  
 But beards of mice, a newt's stewed thigh,  
 A bloated earwig and a fly;  
 With the red-capt worm, that's shut  
 Within the concave of a nut,  
 Brown as his tooth. A little moth,  
 Late fatten'd in a piece of cloth;  
 With wither'd cherries, mandrakes' ears,  
 Moles' eyes: to these the slain stag's tears;  
 The unctuous dewlaps of a snail,  
 The broke-heart of a nightingale  
 O'ercome in music; with a wine  
 Ne'er ravished from the flattering vine,  
 But gently prest from the soft side  
 Of the most sweet and dainty bride,  
 Brought in a dainty daisy, which  
 He fully quaffs up, to bewitch  
 His blood to height; this done, commended  
 Grace by his priest; the feast is ended.

Robert Herrick.

### JULIA WARD HOWE

**Battle Hymn of the Republic (B).**—This poem should not be presented to the children unless they can be allowed to sing it. It

goes to the tune of *John Brown's Body*. Any teacher who is not sure of his class control should avoid it, as the children will certainly want to sing the words of *John Brown's Body*, or some parody of it. It would do no harm to let them sing *John Brown* for one verse and then, if the teacher has the right control, the class will pay attention to the *Battle Hymn*.

The teacher should tell the class a little of the Civil War. It was fought during the years 1861 to 1865, between the Northern and Southern States of America. There were two reasons for this war: the first was whether the Southern states should be allowed to separate from the Union and form a government of their own and the other was the question of the freedom of slaves. The Northern states wanted to abolish slavery, but the Southern states objected. Abraham Lincoln should be mentioned as the President of the time and the children should be told that the result of the war was victory for the North; the Southern States remained within the Union and slaves were freed. This poem was sung by the Northern soldiers on their marches and expresses their belief that they were doing right in fighting for freedom for slaves.

"He is trampling out the vintage where the grapes of wrath are stored." The children should be told of the ancient custom often referred to in the Bible and still in use in parts of Europe, of trampling with bare feet upon grapes to squeeze out the juice. Here the metaphor suggests that these soldiers are being used by God to trample upon wrongdoers.

*Contemners* means scorners.

The marching rhythm should be pointed out. The children could be allowed to move their feet in time to the first reading which should follow the above explanations, and then the poem should be sung. This can be done only, of course, in a school where other classes would not be disturbed, but it is better to omit the poem than to forgo the tune. For this reason it is not suitable for recitation.



## BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the coming  
of the Lord:

He is trampling out the vintage where the  
grapes of wrath are stored:

He hath loosed the fateful lightning of His  
terrible swift sword:

His truth is marching on.

I have seen Him in the watch-fires of a  
hundred circling camps:

They have builded Him an altar in the  
evening dews and damps:

I can read His righteous sentence by the  
dim and flaring lamps:

His day is marching on.

I have read a fiery gospel, writ in burnished  
rows of steel:

"As ye deal with My contemnners, so with  
you My grace shall deal:

Let the hero born of woman crush the serpent  
with his heel,

Since God is marching on."

He hath sounded forth the trumpet that shall  
never call retreat;

He is sifting out the hearts of men before  
His judgment seat:

Oh, be swift, my soul, to answer Him! Be  
jubilant, my feet!

Our God is marching on.

In the beauty of the lilies Christ was born,  
across the sea,

With a glory in His bosom that transfigures  
you and me:

As He died to make men holy, let us die to  
make them free!

While God is marching on.

*Julia Ward Howe.*

## JOHN KEATS

**La Belle Dame Sans Merci (J).**—The title means "the beautiful pitiless lady." The poem may be presented to the children at its face value as a strange tale of a fairy lady. Few children of twelve are able to

understand anything about the pursuit and failure to capture an elusive ideal, though adult minds will realise that the poem is an allegory. The pursuit of an ideal, such as beauty, gives moments of ecstasy and perfect joy, but it leads to a cold awakening. The ideal, whether it be truth, beauty or art in one of its forms is a "belle dame sans merci" to those who follow the vision: yet, it is said, "Where there is no vision, the people perish." None of this can be said to children of twelve. If they like the poem, let them learn it, and the poet will have achieved his aim. It needs to be particularly well read, with a change of voice from the first speaker to the second, and the whole thing should, by the right use of the voice, be invested with a magic quality.

## LA BELLE DAME SANS MERCI

"O what can ail thee, knight-at-arms,  
Alone and palely loitering?

The sedge has wither'd from the lake,  
And no birds sing.

"O what can ail thee, knight-at-arms!  
So haggard and so woe-begone?

The squirrel's granary is full,  
And the harvest's done.

"I see a lily on thy brow  
With anguish moist and fever-dew,  
And on thy cheeks a fading rose  
Fast withereth too."

"I met a lady in the meads,  
Full beautiful—a faery's child,  
Her hair was long, her foot was light,  
And her eyes were wild.

"I made a garland for her head,  
And bracelets too, and fragrant zone;  
She look'd at me as she did love,  
And made sweet moan.

"I set her on my pacing steed  
And nothing else saw all day long,  
For sidelong would she bend, and sing  
A faery's song.



LA BELLE DAME SANS MERCI

"She found me roots of relish sweet,  
And honey wild and manna-dew,  
And sure in language strange she said  
'I love thee true.'

"She took me to her elfin grot,  
And there she wept and sigh'd full sore  
And there I shut her wild wild eyes  
With kisses four.

"And there she lulled me asleep  
And there I dream'd—Ah! woe betide!  
The latest dream I ever dream'd  
On the cold hill's side.

"I saw pale kings and princes too,  
Pale warriors, death-pale were they all:  
They cried—'La belle Dame sans Merci  
Hath thee in thrall!'

"I saw their starved lips in the gloam  
With horrid warning gapèd wide,  
And I awoke and found me here  
On the cold hill's side.

"And this is why I sojourn here  
Alone and palely loitering,  
Though the sedge is wither'd from the lake,  
And no birds sing."

*John Keats.*

#### CHARLES KINGSLEY

**The Knight's Return (F).**—The teacher should introduce this poem by asking the children to think of a soldier of long ago coming home from some war. He is riding

home at night thinking of his wife and child whom he will soon see, and he is very happy.

We do not know who the knight is nor where he has been—the point is the joy of coming home. The poem could be used for learning and recitation if desired but it is slight and is best kept for an entertainment lesson to fill up a few minutes at the end.

A *werewolf* is not a real creature. The word means a man turned into a wolf. The knight hears strange sounds on his ride in the dark. The *Raven-stone* is a place but it will not be found on a map.

#### THE KNIGHT'S RETURN

Hark! hark! hark!

The lark sings high in the dark.

The werewolves mutter, the night hawks moan,

The raven croaks from the Raven-stone;

What care I for his boding groan,

Riding the moorland to come to mine own?

Hark! hark! hark!

The lark sings high in the dark.

Hark! hark! hark!

The lark sings high in the dark.

Long have I wander'd by land and by sea,

Long have I ridden by moorland and lea;

Yonder she sits with my babe on her knee,

Sits at the window and watches for me!

Hark! hark! hark!

The lark sings high in the dark.

*Charles Kingsley.*

## RUDYARD KIPLING

**The Glory of the Garden (C.E).**—For most children in school, England is not "A garden that is full of stately views," but a part of a crowded town, an industrial suburb, or a village. If the teacher can obtain a copy of a book called *Gardens of England*, a very good introduction to this poem would be to pass the book round the class for five minutes before mentioning the poem. This book contains good coloured illustrations of several famous gardens including those at Hampton Court and Knole Park. A country school may have in its neighbourhood a large well-kept garden attached to a big house and reference to this should be made. Reference to public parks should be avoided because of their extreme formality and lack of personal atmosphere.

Failing these aids, the teacher must draw on his memory or imagination and preface the poem by describing a garden to the children—its lawns, rose garden, lily pond, shrubbery, greenhouses and so on. It is best to imagine this garden before and to be clear about it, for children like details. For instance,—The back of the house opens on to a large lawn surrounded on three sides by a herbaceous border, behind which, on the two long sides, are flowering shrubs. Beyond the lawn at the far end is a thick yew hedge, an opening in which leads to a smaller garden given up to roses, standard roses set in beds among which wind flagged paths, and climbing roses on a pergola down the middle. Beyond this is a pond containing water lilies and goldfish and the beds on each side are bright with flowers.

This verbal description may take five minutes or more, but if it is well done it will interest the children and call up pictures in their minds so that they will be able to think of a large and lovely garden when they hear the poem; otherwise their minds will not stir beyond a small plot of geraniums and lobelia. Then the teacher might say, "Now why have I told you about that garden? Because in the poem that I am

going to read you, Rudyard Kipling thinks of all England as a beautiful garden in which we are all gardeners helping to keep up its beauty. He was not thinking when he wrote the poem of the big towns like London or Birmingham where there is little room for flowers, but of miles and miles of lovely country, of hills and moors and fields. He begins by thinking of a garden such as I have described to you and then goes on to think of the whole of England."

The poem is very suitable for learning and recitation.

## THE GLORY OF THE GARDEN

Our England is a garden that is full of  
stately views,  
Of borders, beds and shrubberies and lawns  
and avenues,  
With statues on the terraces and peacocks  
strutting by;  
But the Glory of the Garden lies in more  
than meets the eye.

For where the old thick laurels grow, along  
the thin red wall,  
You'll find the tool- and potting-sheds which  
are the heart of all,  
The cold-frames and the hot-houses, the  
dungpits and the tanks,  
The rollers, carts and drain-pipes, with the  
barrows and the planks.

And there you'll see the gardeners, the men  
and 'prentice boys  
Told off to do as they are bid and do it with-  
out noise;  
For, except when seeds are planted and we  
shout to scare the birds,  
The Glory of the Garden it abideth not in words.

And some can pot begonias and some can  
bud a rose,  
And some are hardly fit to trust with any-  
thing that grows;  
But they can roll and trim the lawns and  
sift the sand and loam,  
For the Glory of the Garden occupieth all  
who come.

Our England is a garden, and such gardens  
are not made  
By singing: "Oh, how beautiful!" and sitting  
in the shade,  
While better men than we go out and start  
their working lives  
At grubbing weeds from gravel-paths with  
broken dinner-knives.

There's not a pair of legs so thin, there's not  
a head so thick,  
There's not a hand so weak and white, nor  
yet a heart so sick,  
But it can find some needful job that's cry-  
ing to be done,  
For the Glory of the Garden glorifieth every  
one.

Then seek your job with thankfulness and  
work till further orders,  
If it's only netting strawberries or killing  
slugs on borders;  
And when your back stops aching and your  
hands begin to harden,  
You will find yourself a partner in the Glory  
of the Garden.

Oh, Adam was a gardener, and God who  
made him sees  
That half a proper gardener's work is done  
upon his knees;  
So when your work is finished, you can wash  
your hands and pray  
For the Glory of the Garden that it may  
not pass away!  
*And the Glory of the Garden it shall never  
pass away!* *Rudyard Kipling.*

#### LORD MACAULAY

**A Jacobite's Epitaph (B).**—This poem should be taken if possible during the term in which the children have had lessons on the abortive attempt to restore the Stuart dynasty. If the class has not had this teaching, it will be necessary to give about as much information as follows.

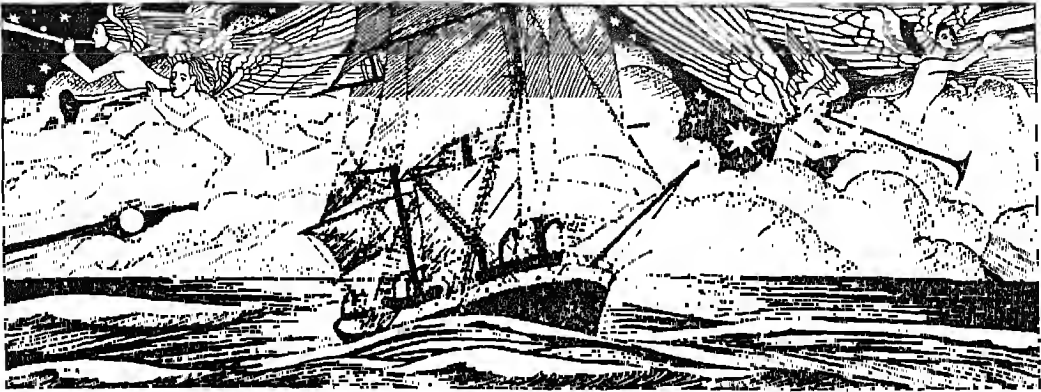
James II died in 1685. Mary, his daughter, succeeded him. She married William of

Orange, a Dutchman, so William and Mary ruled together. They were followed by Anne, another daughter of James II. She had many children but they all died young, and then England chose a new king, a German called George of Hanover. He became our George I. and was followed by his son and later by others of his line, but there remained all this time in England and Scotland a large number of people who had wanted James, the son of James II. by his second wife, to be king. Battles were fought to put him on the throne but they were lost. In 1745 there was a last attempt to put on the throne Charles Edward, the son of James. He is the Bonnie Prince Charlie of the well-known song. When that battle was lost, many of Charles' supporters fled for their lives to France, Italy or Spain. They lived in exile and grief.

This poem is supposed to be the epitaph one of them wrote for himself before he died. He writes of living in Italy, and he mentions a hillside, Lavernia, and the river Arno and contrasts them with the Scottish hill, Scargill, and the Scottish river Tees. *Jacobite* means a follower of James and came to mean a follower in the cause of the defeated Stuarts. This poem is suitable for learning and recitation.

#### A JACOBITE'S EPITAPH

To my true king I offer'd free from stain  
Courage and faith; vain faith, and courage  
vain.  
For him I threw lands, honours, wealth,  
away,  
And one dear hope, that was more prized  
than they.  
For him I languished in a foreign clime,  
Grey-haired with sorrow in my manhood's  
prime;  
Heard on Lavernia Scargill's whispering  
trees,  
And pined by Arno for my lovelier Tees;  
Beheld each night my home in fever'd sleep,  
Each morning started from the dream to  
weep;



Till God, who saw me tried too sorely, gave  
The resting-place I asked, an early grave.  
O thou, whom chance leads to this nameless  
stone,  
From that proud country which was once  
mine own,  
By those white cliffs I never more must  
see,  
By that dear language which I spoke like  
thee,  
Forget all feuds, and shed one English tear  
O'er English dust. A broken heart lies here.

Lord Macaulay.

### JOHN MASEFIELD

**Christmas Eve at Sea (C).**—This poem, being of a reflective nature, should not be taken with a restless class nor too early in the year's work. It is a little ambitious for children of twelve. The following explanations may be necessary.

*Block and sheave.* The block is a pulley and the sheave is the grooved wheel in which it works.

*A reef point* is a thin rope which is threaded through the edges of a sail.

The sheep are not really *silly*, but simple or innocent. This is an old fashioned use of *silly*.

*Rex Judaeorum natus est* is Latin for the "King of the Jews is born."

This poem is suitable for learning and recitation.

### CHRISTMAS EVE AT SEA

A wind is rustling "south and soft,"  
Cooing a quiet country tune,  
The calm sea sighs, and far aloft  
The sails are ghostly in the moon.

Unquiet ripples lisp and purr,  
A block there pipes and chirps i' the sheave,  
The wheel-ropes jar, the reef-points stir  
Faintly—and it is Christmas Eve.

The hushed sea seems to hold her breath,  
And o'er the giddy, swaying spars,  
Silent and excellent as Death,  
The dim blue skies are bright with stars.

Dear God—they shone in Palestine  
Like this, and yon pale moon serene  
Looked down among the lowing kine  
On Mary and the Nazarene.

The angels called from deep to deep,  
The burning heavens felt the thrill,  
Startling the flocks of silly sheep  
And lonely shepherds on the hill.

To-night beneath the dripping bows  
Where flashing bubbles burst and throng,  
The bow-wash murmurs and sighs and soughs  
A message from the angels' song.

The moon goes nodding down the west,  
The drowsy helmsman strikes the bell;

*Rex Judaeorum natus est,*

I charge you, brothers, sing *Nowell, Nowell,*  
*Rex Judaeorum natus est.*

John Masefield.

## ALFRED NOYES

**The Admiral's Ghost (J).**—The story is simple and easy to follow. The teacher might begin by asking, "Would you like to hear a ghost story?" Then read the poem without further comment. If the children ask—and quite probably they will—"Is it true?" the teacher might be well advised to say "It might be." A dogmatic "No!" rather spoils the effect. Interest is also aroused if Newbolt's *Drake's Drum* is read in the same lesson, as both poets have used the same idea. The children may be asked which they prefer, but a detailed comparison between the two would spoil both poems.

## THE ADMIRAL'S GHOST

I tell you a tale to-night  
Which a seaman told to me,  
With eyes that gleamed in the lanthorn light  
And a voice as low as the sea.

You could almost hear the stars  
Twinkling up in the sky,  
And the old wind woke and moaned in the  
spars,  
And the same old waves went by,

Singing the same old song  
As ages and ages ago,  
While he froze my blood in that deep-sea  
night  
With the things that he seemed to know.

A bare foot pattered on deck;  
Ropes creaked; then—all grew still,  
And he pointed his finger straight in my face  
And growled, as a sea-dog will.

"Do'ee know who Nelson was?  
That pore little shrivelled form  
With the patch on his eye and the pinned-up  
sleeve  
And a soul like a North Sea storm?"

"Ask of the Devonshire men!  
They know, and they'll tell you true;  
He wasn't the pore little chawed-up chap  
That Hardy thought he knew.

"He wasn't the man you think!  
His patch was a dern disguise!  
For he knew that they'd find him out, d'you  
see,  
If they looked him in both his eyes.

"He was twice as big as he seemed;  
But his clothes were cunningly made.  
He'd both of his hairy arms all right!  
The sleeve was a trick of the trade.

"You've heard of sperrits, no doubt;  
Well, there's more in the matter than  
that!  
But he wasn't the patch and he wasn't the  
sleeve,  
And he wasn't the laced cocked-hat.

"*Nelson was just—a Ghost!*  
You may laugh! But the Devonshire men  
They knew that he'd come when England  
called,  
And they know that he'll come again.

"I'll tell you the way it was  
(For none of the landsmen know)  
And to tell it you right, you must go a-starn  
Two hundred years or so.

"The waves were lapping and slapping  
The same as they are to-day;  
And Drake lay dying aboard his ship  
In Nombre Dios Bay.

"The scent of the foreign flowers  
Came floating all around;  
'But I'd give my soul for the smell o' the  
pitch,'  
Says he, 'in Plymouth Sound.

"'What shall I do,' he says,  
'When the guns begin to roar,  
An' England wants me, and me not there  
To shatter 'er foes once more?'

"(You've heard what he said, maybe,  
But I'll mark you the p'int's again;  
For I want you to box your compass right  
And get my story plain.)

" 'You must take my drum,' he says,  
 'To the old sea-wall at home;  
 And if ever you strike that drum,' he says,  
 'Why, strike me blind, I'll come!

" 'If England needs me, dead  
 Or living, I'll rise that day!  
 I'll rise from the darkness under the sea  
 Ten thousand miles away.'

" That's what he said; and he died;  
 An' his pirates, listening roun',  
 With their crimson doublets and jewelled  
 swords  
 That flashed as the sun went down.

" They sewed him up in his shroud  
 With a round-shot top and toe,  
 To sink him under the salt sharp sea  
 Where all good seamen go.

" They lowered him down in the deep,  
 And there in the sunset light  
 They boomed a broadside over his grave,  
 As meaning to say 'Good-night.'

" They sailed away in the dark  
 To the dear little isle they knew;  
 And they hung his drum by the old sea-wall  
 The same as he told them to.

. . . . .

" Two hundred years went by,  
 And the guns began to roar,  
 And England was fighting hard for her life,  
 As ever she fought of yore.

" 'It's only my dead that count,'  
 She said, as she says to-day;  
 'It isn't the ships and it isn't the guns  
 'Ull sweep Trafalgar's Bay.'

" D'you guess who Nelson was?  
 You may laugh, but it's true as true!  
 There was more in that pore little chawed-up  
 chap  
 Than ever his best friend knew.

" The foe was creepin' close,  
 In the dark, to our white-cliffed isle;  
 They were ready to leap at England's throat,  
 When—O, you may smile, you may smile;

" But—ask of the Devonshire men;  
 For they heard in the dead of night  
 The roll of a drum, and they saw *him* pass  
 On a ship all shining white.

" He stretched out his dead cold face  
 And he sailed in the grand old way!  
 The fishes had taken an eye and an arm,  
 But he swept Trafalgar's Bay.

" Nelson—was Francis Drake!  
 O, what matters the uniform,  
 Or the patch on your eye or your pinned up  
 sleeve,  
 If your soul's like a North Sea storm? "

*Alfred Noyes.*

#### CHRISTINA ROSSETTI

**A Song of Flight (H).**—This poem, while it expresses the rapid passing of time, has a deeper meaning applicable to everyone of us. While we sleep the sun leaps up to begin his race through the sky, and while we play the winds are racing across the earth to reach some goal. We, too, must be ready to take every opportunity that comes our way if we wish to succeed. Just as nature is always moving we, too, must be on the alert, striving to reach a home "beyond the stars and the sea."

This is a beautiful lyric and the children will enjoy the sensation of speed conveyed by the skilful use of broken phrasing and short staccato words. The long line at the end of each stanza gives the impression of sustained flight, while the quick rhythm, the emphatic stresses and the curt words convey a feeling of breathlessness and rapid movement.

The poem is not easy to recite and should be taken in an entertainment lesson only.

#### A SONG OF FLIGHT

While we slumber and sleep  
 The sun leaps up from the deep  
 —Daylight born at the leap!—  
 Rapid, dominant, free,  
 Athirst to bathe in the uttermost sea.

While we linger at play  
 —If the year would stand at May!—  
 Winds are up and away  
 Over land, over sea,  
 To their goal wherever their goal may be.

It is time to arise,  
 To race for the promised prize,  
 —The Sun flies, the Wind flies—  
 We are strong, we are free,  
 And home lies beyond the stars and the sea.

*Christina Rossetti.*

### SIR JOHN SQUIRE

**To a Bull-dog (G).**—Boys like this poem. It needs only a simple introduction and then can be left to speak for itself. The children need to be told that it was written in memory of a friend who was killed in the war. The friend's name was Willy and the bull-dog was Mamie. A *Sam Browne* is the belt worn by officers in the British army. It was designed by General Sir Samuel Browne (1824-1901). *Paralysed* means unable to move; *canine* means having the nature of a dog. Notice the striking simile "And we ran downstairs like a streak." Notice, too, what we learn about the character of Willy. The teacher should tell the children that this poem is a *soliloquy* or a poem in which the writer speaks his thoughts aloud.

### TO A BULL-DOG

We sha'n't see Willy any more, Mamie,  
 He won't be coming any more:  
 He came back once and again and again,  
 But he won't get leave any more.

We looked from the window and there was  
 his cab,  
 And we ran downstairs like a streak,  
 And he said "Hullo, you bad dog," and you  
 crouched to the floor,  
 Paralysed to hear him speak,

And then let fly at his face and his chest  
 Till I had to hold you down,  
 While he took off his cap and his gloves and  
 his coat,  
 And his bag and his thonged Sam Browne.

We went upstairs to the studio,  
 The three of us, just as of old,  
 And you lay down and I sat and talked to  
 him  
 As round the room he strolled.

Here in the room where, years ago  
 Before the old life stopped,  
 He worked all day with his slippers and his  
 pipe.

He would pick up the threads he'd dropped,

Fondling all the drawings he had left behind,  
 Glad to find them all still the same,  
 And opening the cupboards to look at his  
 belongings

. . . Every time he came.

But now I know what a dog doesn't know,  
 Though you'll thrust your head on my  
 knee,

And try to draw me from the absent-minded-  
 ness

That you find so dull in me.

And all your life you will never know  
 What I wouldn't tell you even if I could  
 That the last time we waved him away  
 Willy went for good.

But sometimes as you lie on the hearthrug  
 Sleeping in the warmth of the stove,  
 Even through your muddled old canine brain  
 Shapes from the past may rove.

You'll scarcely remember, even in a dream,  
 How we brought home a silly little pup,  
 With a big square head and little crooked legs  
 That could scarcely bear him up,

But your tail will tap at the memory  
 Of a man whose friend you were,  
 Who was always kind though he called you  
 a naughty dog  
 When he found you on his chair;

Who'd make you face a reproving finger  
 And solemnly lecture you  
 Till your head hung downwards and you  
 looked very sheepish!  
 And you'll dream of your triumphs too.



Of summer evening chases in the garden  
 When you dodged us all about with a bone:  
 We were three boys, and you were the  
 cleverest,  
 But now we're two alone.

When summer comes again,  
 And the long sunsets fade,  
 We shall have to go on playing the feeble  
 game for two  
 That since the war we've played.

And though you run expectant as you always  
 do  
 To the uniforms we meet,  
 You'll never find Willy among all the soldiers  
 In even the longest street,

Nor in any crowd; yet, strange and bitter  
 thought,  
 Even now were the old words said,  
 If I tried the old trick and said "Where's  
 Willy?"  
 You would quiver and lift your head,

And your brown eyes would look to ask if I  
 were serious,  
 And wait for the word to spring,  
 Sleep undisturbed: I sha'n't say *that* again,  
 You innocent old thing.

I must sit, not speaking, on the sofa,  
 While you lie asleep on the floor;  
 For he's suffered a thing that dogs couldn't  
 dream of,  
 And he won't be coming here any more.  
*Sir John Squire.*

#### LORD TENNYSON

**Break, break, break (H).**—This poem is so well-known that it may seem hackneyed to some teachers, but it is very popular because of its strong appeal. Children of about thirteen experience subconscious emotions which gain relief from such a poem as this, though they do not realise it themselves. The teacher should point out to them that this lyric was written in memory of a great

friend of Tennyson's who died when he was abroad. The feeling of loneliness and despair is carried right through the poem, while the sad monotonous sound of the sea is suggested by the metre in the first and last verses.

The poem is suitable for learning and recitation.

#### BREAK, BREAK, BREAK

Break, break, break,  
 On thy cold gray stones, O Sea!  
 And I would that my tongue could utter  
 The thoughts that arise in me.

Oh well for the fisherman's boy,  
 That he shouts with his sister at play!  
 Oh well for the sailor lad,  
 That he sings in his boat on the bay!

And the stately ships go on  
 To their haven under the hill;  
 But oh for the touch of a vanish'd hand,  
 And the sound of a voice that is still!

Break, break, break,  
 At the foot of thy crags, O Sea!  
 But the tender grace of a day that is dead  
 Will never come back to me.

*Lord Tennyson.*

**The Defence of Lucknow (B).**—Most children of twelve years old will be thrilled by this stirring poem. It is true that it implies a pride of possession which is passing away from us now in ideas of greater responsibility and anxiety, but the point of the poem is the courage of the defenders, and courage is always worth honouring.

The children need to be told a little of the Indian Mutiny of 1857. Through an unfortunate misunderstanding the Indians rose in rebellion against the British. The Indian soldiers believed that the cartridges issued to them were greased with a mixture of cow's fat and hog's lard. Now, some of the Indians were Mohammedans and others were Hindu. To the Mohammedans the hog is an unclean animal, no part of which they



may touch, and to the Hindus the cow is sacred. Thus members of both the religious denominations were offended, which was the final cause of the uprising. Lucknow should be pointed out on a map and the teacher should describe the white buildings where the British lived (the most important being called the Residency) in the small walled city under a blazing sky. Lucknow was undergoing a siege and was at last relieved by Havelock and Outram. (All names should be written on the board.) The poem should be read without a break after adequate introduction. If it is used for learning and recitation a few words may need explanation, but if not, the few unfamiliar words can be left. The possible requirements are:—

*Verse 1.*—*Halyard* is the rope by which a flag is raised or lowered.

*Verse 2.*—*Mine and countermine.* The enemy dug underground passages in the hope of getting into the town and the English dug others into them to check this.

*Verse 3.*—The Redan and the Water Gate are the names of two of the entrances to Lucknow.

*Grape* is grape shot. The gun fired many shots at once.

*Verse 5.*—This shows that a few Indians were on the English side.

*Verse 6.*—*Offal* is waste meat and here probably means dead dogs and horses which the soldiers had been too busy to bury.

*Ineffable* means indescrivable.

*Verse 7.*—*Pibroch* is a bagpipe used by Scottish soldiers.

### THE DEFENCE OF LUCKNOW

Banner of England, not for a season, O  
banner of Britain, hast thou  
Floated in conquering battle or flapt to the  
battle-cry!

Never with mightier glory than when we had  
rear'd thee on high

Flying at top of the roofs in the ghastly siege  
of Lucknow—

Shot thro' the staff or the halyard, but ever  
we raised thee anew,

And ever upon the topmost roof our banner  
of England blew.

Frail were the works that defended the hold  
that we held with our lives—

Women and children among us, God help  
them, our children and wivcs!

Hold it we might—and for fifteen days or  
for twenty at most.

"Never surrender, I charge you, but every  
man die at his post!"

Voice of the dead whom we loved, our Law-  
rence the best of the brave:

Cold were his brows when we kiss'd him—  
we laid him that night in his grave.

"Every man die at his post!" and there  
hail'd on our houses and halls

Death from their rifle-bullets, and death from  
their cannon-balls,

Death in our innermost chamber, and death  
 at our slight barricade,  
 Death while we stood with the musket, and  
 death while we stooped to the spade,  
 Death to the dying, and wounds to the  
 wounded, for often there fell.  
 Striking the hospital wall, crashing thro' it,  
 their shot and their shell,  
 Death—for their spies were among us, their  
 marksmen were told of our best,  
 So that the brute bullet broke through the  
 brain that could think for the rest;  
 Bullets would sing by our foreheads, and  
 bullets would rain at our feet—  
 Fire from ten thousand at once of the rebels  
 that girdled us round—  
 Death at the glimpse of a finger from over  
 the breadth of a street,  
 Death from the heights of the mosque and  
 the palace and death in the ground!  
 Mine? yes, a mine! Countermine! down,  
 down! and creep thro' the hole!  
 Keep the revolver in hand! you can hear  
 him—the murderous mole!  
 Quiet, ah! quiet—wait till the point of the  
 pickaxe be thro'!  
 Click with the pick, coming nearer and nearer  
 again than before—  
 Now let it speak, and you fire, and the dark  
 pioneer is no more;  
 And ever upon the topmost roof our banner  
 of England blew!

Ay, but the foe sprung his mine many times,  
 and it chanced on a day  
 Soon as the blast of that underground  
 thunderclap echo'd away,  
 Dark thro' the smoke and the sulphur like  
 so many fiends in their hell—  
 Cannon-shot, musket-shot, volley on volley,  
 and yell upon yell—  
 Fiercely on all the defences our myriad enemy  
 fell.  
 What have they done? where is it? Out  
 yonder. Guard the Redan!  
 Storm at the Water-gate! storm at the  
 Bailey-gate! storm, and it ran  
 Surging and swaying all round us, as ocean  
 on every side

Plunges and heaves at a bank that is daily  
 devour'd by the tide—  
 So many thousands that if they be bold  
 enough, who shall escape?  
 Kill or be kill'd, live or die, they shall know  
 we are soldiers and men!  
 Ready! take aim at their leaders—their  
 masses are gapp'd with our grape—  
 Backward they reel like the wave, like the  
 wave flinging forward again,  
 Flying and foil'd at the last by the handful  
 they could not subdue;  
 And ever upon the topmost roof our banner  
 of England blew.

Handful of men as we were, we were English  
 in heart and in limb,  
 Strong with the strength of the race to com-  
 mand, to obey, to endure,  
 Each of us fought as if hope for the garrison  
 hung but on him;  
 Still—could we watch at all points? we were  
 every day fewer and fewer.  
 There was a whisper among us, but only a  
 whisper that past;  
 "Children and wives—if the tigers leap into  
 the fold unawares—  
 Every man die at his post—and the foe may  
 outlive us at last—  
 Better to fall by the hands that they love,  
 than to fall into theirs!"  
 Roar upon roar in a moment two mines by  
 the enemy sprung  
 Clove into perilous chasms our walls and our  
 poor palisades.  
 Riflemen, true is your heart, but be sure that  
 your hand be as true!  
 Sharp is the fire of assault, better aimed are  
 your flank fusillades—  
 Twice do we hurl them to earth from the  
 ladders to which they had clung,  
 Twice from the ditch where they shelter we  
 drive them with hand grenades;  
 And ever upon the topmost roof our banner  
 of England blew.

Then on another wild morning another wild  
 earthquake out-tore  
 Clean from our lines of defence ten or twelve  
 good paces or more.

Rifleman, high on the roof, hidden there from  
the light of the sun—

One has leapt up on the breach, crying out :  
"Follow me, follow me!"—

Mark him—he falls! then another, and *him*  
too, and down goes he.

Had they been bold enough then, who can  
tell but the traitors had won?

Boardings and rafters and doors—an em-  
brasure! make way for the gun!

Now double-charge it with grape! It is  
charged and we fire, and they run.

Praise to our Indian brothers, and let the  
dark face have his due!

Thanks to the kindly dark faces who fought  
with us, faithful and few,

Fought with the bravest among us, and drove  
them, and smote them, and slew,

That ever upon the topmost roof our banner  
in India blew.

Men will forget what we suffer and not what  
we do. We can fight!

But to be soldier all day and be sentinel all  
thro' the night—

Ever the mine and assault, our sallies, their  
lying alarms,

Bugles and drums in the darkness, and  
shoutings and soundings to arms,

Ever the labour of fifty that had to be done  
by five,

Ever the marvel among us that one should  
be left alive,

Ever the day with its traitorous death from  
the loopholes around,

Ever the night with its coffinless corpse to be  
laid in the ground,

Heat like the mouth of a hell, or a deluge of  
cataract skies,

Stench of old offal decaying, and infinite  
torment of flies,

Thoughts of the breezes of May blowing  
over an English field,

Cholera, scurvy, and fever, the wound that  
*would* not be heal'd,

Lopping away of the limb, by the pitiful-  
pitiless knife,—

Torture and trouble in vain,—for it never  
could save us a life.

Valour of delicate women who tended the  
hospital bed,

Horror of women in travail among the dying  
and dead,

Grief for our perishing children, and never a  
moment for grief,

Toil and ineffable weariness, faltering hopes  
of relief,

Havelock baffled, or beaten, or butcher'd for  
all that we knew—

Then day and night, day and night, coming  
down on the still shatter'd walls

Millions of musket-bullets, and thousands of  
cannon-balls—

But ever upon the topmost roof our banner  
of England blew.

Hark cannonade, fusillade! It is true what  
was told by the scout,

Outram and Havelock breaking their way  
through the fell mutineers?

Surely the pibroch of Europe is ringing again  
in our ears!

All on a sudden the garrison utter a jubilant  
shout,

Havelock's glorious Highlanders answer with  
conquering cheers,

Sick from the hospital echo them, women  
and children come out,

Blessing the wholesome white faces of Have-  
lock's good fusileers,

Kissing the war-harden'd hand of the High-  
lander wet with their tears!

Dance to the pibroch!—saved!—we are  
saved!—is it you? is it you?

Saved by the valour of Havelock, saved by  
the blessing of Heaven!

"Hold it for fifteen days!" we have held it  
for eighty-seven!

And ever aloft on the palace roof the old  
banner of England blew.

*Lord Tennyson.*

**The Lady of Shalott (F).**—The children have most probably heard some of the Arthurian legends at an earlier age. A few questions will bring the subject to their minds during the course of which some information about Lancelot should be given. They may

know that he fell in love with Queen Guinevere but may not have heard or may have forgotten that Elaine, the lily maid of Astolat, was his first love. She followed him in despair and died as she floated down the river. Here we are told of her life of loneliness and its end.

It is a good plan to make the first two sections the main part of a lesson, filling up any remaining time by reading a few other short poems to the class. To do this will arouse more interest and the poem becomes then more manageable for learning and recitation, for which it is most suitable. The remaining two sections should be taken in the next entertainment lesson. Some children should learn Sections I. and III., and the others Sections II. and IV. An extra recitation lesson should be put in, in which the whole poem should be spoken, each section by a different child. Any child who wishes to learn the whole should be encouraged and allowed to say it.

Each part needs a short introduction in addition to the general introduction suggested above.

*Part I.* tells of the Lady living mysteriously alone in her castle on the island in the river from which her singing is sometimes heard.

*Part II.* tells of the weaving. She sits with her back to the window looking at a mirror in which she sees what is passing on the road below. She is weaving a tapestry in which appear the figures she sees in her mirror. She does not turn round and look out of the window because she has been told that something dreadful will happen to her if she does.

*Part III.* tells of Lancelot riding by. There is a wonderfully clear picture of him as he rides by the river. The Lady of Shalott forgets all about the curse and rushes to the window to see him more clearly. Note how briefly the poet describes this dramatic moment—the few terse sentences emphasise the situation far more than a longer description would. The mirror cracks, the

weaving floats away and she knows that the curse has come upon her.

*Part IV.* tells of her journey in the boat down the river to Camelot where Lancelot sees her lying dead.

## THE LADY OF SHALOTT

### *Part I.*

On either side the river lie  
Long fields of barley and of rye,  
That clothe the wold and meet the sky;  
And thro' the field the road runs by  
    To many-tower'd Camelot;  
And up and down the people go,  
Gazing where the lilies blow  
Round an island there below,  
    The island of Shalott.

Willows whiten, aspens quiver,  
Little breezes dusk and shiver  
Thro' the wave that runs for ever  
By the island in the river  
    Flowing down to Camelot.  
Four gray walls, and four gray towers,  
Overlook a space of flowers,  
And the silent isle imbowers  
    The Lady of Shalott.

By the margin, willow-veil'd,  
Slide the heavy barges trail'd  
By slow horses; and unhail'd  
The shallop flitteth silken-sail'd  
    Skimming down to Camelot:  
But who hath seen her wave her hand?  
Or at the casement seen her stand?  
Or is she known in all the land,  
    The Lady of Shalott?

Only reapers, reaping early  
In among the bearded barley,  
Hear a song that echoes cheerly  
From the river winding clearly,  
    Down to tower'd Camelot:  
And by the moon the reaper weary,  
Piling sheaves in uplands airy,  
Listening, whispers, "'Tis the fairy  
    Lady of Shalott."

*Part II.*

There she weaves by night and day  
 A magic web with colours gay.  
 She has heard a whisper say,  
 A curse is on her if she stay  
     To look down to Camelot.  
 She knows not what the curse may be,  
 And so she weaveth steadily,  
 And little other care hath she,  
     The Lady of Shalott.

And moving thro' a mirror clear  
 That hangs before her all the year,  
 Shadows of the world appear.  
 There she sees the highway near  
     Winding down to Camelot:  
 There the river eddy whirls,  
 And there the surly village churls,  
 And the red cloaks of market girls,  
     Pass onward from Shalott.

Sometimes a troop of damsels glad,  
 An abbot on an ambling pad,  
 Sometimes a curly shepherd-lad,  
 Or long-hair'd page in crimson clad,  
     Goes by to tower'd Camelot;  
 And sometimes thro' the mirror blue  
 The knights come riding two and two:  
 She hath no loyal knight and true,  
     The Lady of Shalott.

But in her web she still delights  
 To weave the mirror's magic sights,  
 For often thro' the silent nights  
 A funeral, with plumes and lights  
     And music, went to Camelot:  
 Or when the moon was overhead,  
 Came two young lovers lately wed;  
 "I am half sick of shadows," said  
     The Lady of Shalott.

*Part III.*

A bow-shot from her bower eaves,  
 He rode between the barley-sheaves,  
 The sun came dazzling thro' the leaves,  
 And flamed upon the brazen greaves  
     Of bold Sir Lancelot.  
 A red-cross knight for ever kneel'd

To a lady in his shield,  
 That sparkl'd on the yellow field,  
     Beside remote Shalott.

The gemmy bridle glitter'd free,  
 Like to some branch of stars we see  
 Hung in the golden Galaxy.  
 The bridle bells sang merrily  
     As he rode down to Camelot:  
 And from his blazon'd baldric slung  
 A mighty silver bugle hung,  
 And as he rode his armour rung,  
     Beside remote Shalott.

All in the blue unclouded weather  
 Thick-jewell'd shone the saddle-leather,  
 The helmet and the helmet-feather  
 Burn'd like one burning flame together,  
     As he rode down to Camelot.  
 As often thro' the purple night,  
 Below the starry clusters bright,  
 Some bearded meteor, trailing light,  
     Moves over still Shalott.

His broad clear brow in sunlight glow'd;  
 On burnish'd hooves his war-horse trode;  
 From underneath his helmet flow'd  
 His coal-black curls as on he rode,  
     As he rode down to Camelot.  
 From the bank and from the river  
 He flash'd into the crystal mirror,  
 "Tirra lirra," by the river  
     Sang Sir Lancelot.

She left the web, she left the loom,  
 She made three paces thro' the room,  
 She saw the waterlily bloom,  
 She saw the helmet and the plume,  
     She look'd down to Camelot.  
 Out flew the web and floated wide;  
 The mirror crack'd from side to side;  
 "The curse is come upon me," cried  
     The Lady of Shalott.

*Part IV.*

In the stormy east-wind straining,  
 The pale yellow woods were waning,  
 The broad stream in his banks complaining,  
 Heavily the low sky raining



THE LADY OF SHALOTT

[The Lady of Shalott, by J. W. W. Gibbon, R.S.A., in the Tate Gallery.]

Over tower'd Camelot;  
Down she came and found a boat  
Beneath a willow left afloat,  
And round about the prow she wrote  
*The Lady of Shalott.*

And down the river's dim expanse  
Like some bold seer in a trance,  
Seeing all his own mischance—  
With a glassy countenance  
Did she look to Camelot.  
And at the closing of the day  
She loosed the chain, and down she lay;  
The broad stream bore her far away,  
The Lady of Shalott.

Lying, robed in snowy white  
That loosely flew to left and right—  
The leaves upon her falling light—  
Thro' the noises of the night  
She floated down to Camelot:  
And as the boat-head wound along  
The willowy hills and fields among,  
They heard her singing her last song,  
The Lady of Shalott.

Heard a carol, mournful, holy,  
Chanted loudly, chanted lowly,  
Till her blood was frozen slowly,  
And her eyes were darken'd wholly,  
Turn'd to tower'd Camelot.  
For ere she reach'd upon the tide  
The first house by the water-side,  
Singing in her song she died,  
The Lady of Shalott.

Under tower and balcony,  
By garden-wall and gallery,  
A gleaming-shape she floated by,  
Dead-pale between the houses high,  
Silent into Camelot.  
Out upon the wharfs they came,  
Knight and burgher, lord and dame,  
And round the prow they read her name,  
*The Lady of Shalott.*

Who is this? and what is here?  
And in the lighted palace near  
Died the sound of royal cheer;  
And they cross'd themselves for fear,

All the knights at Camelot;  
But Lancelot mused a little space;  
He said, "She has a lovely face;  
God in his mercy lend her grace,  
The Lady of Shalott."

*Lord Tennyson.*

## WILLIAM WORDSWORTH

**The Daffodils (E.H).**—This poem should be taken towards the end of the school year. Children are not likely to appreciate it before the age of thirteen, and teachers may like to postpone it until the next year.

A picture of the shore of Ullswater is required. There are good postcards easily obtainable. One could be passed round the class and the children should be asked to imagine the lake bordered by daffodils.

The poem needs some explanation before it is read to the children. The teacher might say, "I want you to look at the last verse first, for this is the whole point of the poem. The rest is quite easy, with the exception of the word *jocund* which means gay, and describes the daffodils growing by the lake. Notice the beautiful description of how gay the flowers were.

In the last verse the poet says that he often lies on his couch (a sofa) 'in vacant or in pensive mood.' A *vacant* mood is when you are not thinking of anything in particular—when you are *daydreaming*, for example; and *pensive* means sad. He goes on to say that he suddenly remembers the sight of those lovely daffodils, and the memory of them makes him feel happy again—

' . . . my heart with pleasure fills  
And dances with the Daffodils.'

The *inward eye* is something we all have—something which makes us able to see things with our minds that are not in front of our eyes. Think of your mother, your bedroom, your cat. You have done it all with the *inward eye* 'which is the bliss of solitude.' *Solitude* is being quite alone, and Wordsworth says that being able to see things in your mind makes solitude a happy thing.



In many of Wordsworth's poems you will find this thought—that the greatest pleasure to be obtained from something is in the memory of it.

Now I will read the poem. Try to listen to the music of the words and notice how simple yet vivid the descriptions are, for this is one of the greatest lyrics ever written."

### THE DAFFODILS

I wandered lonely as a Cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,  
A host of golden Daffodils;  
Beside the Lake, beneath the trees,  
Fluttering and dancing in the breeze.

Continuous as the stars that shine  
And twinkle on the milky way,  
They stretched in never-ending line  
Along the margin of a bay:  
Ten thousand saw I at a glance,  
Tossing their heads in sprightly dance.

The waves beside them danced, but they  
Out-did the sparkling waves in glee:—  
A poet could not but be gay,  
In such a jocund company;  
I gazed—and gazed—but little thought  
What wealth the show to me had brought:

For oft, when on my couch I lie  
In vacant or in pensive mood,  
They flash upon that inward eye  
Which is the bliss of solitude,  
And then my heart with pleasure fills,  
And dances with the Daffodils.

*William Wordsworth.*

### WILLIAM BUTLER YEATS

**The Stolen Child (A).**—If the children have heard William Allingham's *Fairies*, the teacher might begin by reminding them of it. If a child can say the poem, he should be allowed to do so. In any case, reference might be made to—

"They stole little Bridget  
For seven years long;  
When she came down again  
Her friends were all gone."

In that poem, the child grieved for her human friends, but this poem shows the fairies' point of view. From their homes in ferns and streams they watch human beings and realise that they are often very unhappy. Fairies are always gay, so they call a little human boy to come away from the world where he will be sure to meet unhappiness and live with them and have happiness all the time.

The children may be allowed to join in quietly all together in the refrain. After the first reading the following explanations should be made:—

*Verse 1.*—*Slenth Wood* is in Ireland. The Irish are very superstitious and fear the fairies and try to please them so that they will do them no harm.

A *heron* is a wading bird with a long beak and legs, and a long tapering bill with a sharp point and cutting edges.



HERON

*Verse 2.*—*Glosses* means shines upon, or makes glossy. *Rosses* is a place in Ireland, but it is not necessary to find it on the map.

*Verse 3.*—*Glen-Car* is another place in Ireland.

"In pools among the rushes  
That scarce could bathe a star."

This is a way of saying that the pools were very small.

*Verse 4.*—The little human child is at last persuaded to go to live with the fairies. In a few lines we are told what he will miss when he leaves his home, and we are left with rather a sad feeling, even though the little boy is going somewhere where there is no unhappiness. We do not know if he ever returns to his home again, and we do not

know if he liked living with the fairies or not.

The second reading should now follow. The children should read the poem, each verse being read by a different child.

### THE STOLEN CHILD

Where dips the rocky highland  
Of Sleuth Wood in the lake,  
There lies a leafy island  
Where flapping herons wake  
The drowsy water-rats;  
There we've hid our faery vats,  
Full of berries,  
And of reddest stolen cherries.  
*Come away, O human child!*  
*To the waters and the wild*  
*With a faery, hand in hand,*  
*For the world's more full of weeping than you*  
*can understand.*

Where the wave of moonlight glosses  
The dim gray sands with light,  
Far off by furthest Rosses  
We foot it all the night,  
Weaving olden dances,  
Mingling hands and mingling glances  
Till the moon has taken flight;  
To and fro we leap  
And chase the frothy bubbles,  
While the world is full of troubles  
And is anxious in its sleep.  
*Come away, O human child!*  
*To the waters and the wild*  
*With a faery, hand in hand,*  
*For the world's more full of weeping than you*  
*can understand.*

Where the wandering water gushes  
From the hills above Glen-Car,  
In pools among the rushes  
That scarce could bathe a star,  
We seek for slumbering trout,  
And whispering in their ears  
Give them unquiet dreams;  
Leaning softly out  
From ferns that drop their tears  
Over the young streams.

*Come away, O human child!*  
*To the waters and the wild*  
*With a faery, hand in hand,*  
*For the world's more full of weeping than you*  
*can understand.*

Away with us he's going,  
The solemn-eyed:  
He'll hear no more the lowing  
Of the calves on the warm hillside;  
Or the kettle on the hob  
Sing peace into his breast,  
Or see the brown mice bob  
Round and round the oatmeal-chest.  
*For he comes, the human child!*  
*To the waters and the wild*  
*With a faery, hand in hand,*  
*From a world more full of weeping than he*  
*can understand.*

William Butler Yeats.

**The Ballad of Father Gilligan (C.J.).**—The teacher should begin by telling the story.

Once in Ireland a priest called Peter Gilligan was very tired because he was working so hard. There was a great deal of illness and the sick and dying all wanted their priest to be with them. When a message came that yet another man wanted to see him, he grumbled. Instantly he was sorry and prayed for forgiveness but while he was praying he fell asleep. When he awoke he was horrified because he thought the poor sick man might have died without his help while he had been asleep. He rode very fast to the man's house and the woman who met him at the door spoke to him as if this were his second visit. Peter Gilligan knew then that God had sent an angel disguised as Peter to do his work for him because he was so tired.

There are no difficult words in the poem, and it can be read without further comment. After it has been read the teacher should point out the simplicity of the whole poem—the short easy words, the straightforward honest character of the priest, and the simple story. There is a marvellous economy of words in the poem, yet very colourful

descriptions of nightfall and daybreak. Notice how a faint atmosphere of eeriness is obtained by the constant reference to *moths*.

## THE BALLAD OF FATHER GILLIGAN

The old priest Peter Gilligan  
Was weary night and day;  
For half his flock were in their beds,  
Or under green sods lay.

Once, while he nodded on a chair,  
At the moth-hour of eve,  
Another poor man sent for him,  
And he began to grieve.

"I have no rest, nor joy, nor peace,  
For people die and die;"  
And after cried he, "God forgive!  
My body spake, not I!"

He knelt, and leaning on the chair  
He prayed and fell asleep;  
And the moth-hour went from the fields,  
And stars began to peep.

They slowly into millions grew,  
And leaves shook in the wind;  
And God covered the world with shade,  
And whispered to mankind.

Upon the time of sparrow chirp  
When the moths came once more,

The old priest Peter Gilligan  
Stood upright on the floor.

"Mavrone, mavrone! the man has died,  
While I slept on the chair;"  
He roused his horse out of its sleep,  
And rode with little care.

He rode now as he never rode,  
By rocky lane and fen;  
The sick man's wife opened the door:  
"Father! you come again!"

"And is the poor man dead?" he cried.  
"He died an hour ago."  
The old priest Peter Gilligan  
In grief swayed to and fro.

"When you were gone, he turned and died  
As merry as a bird."  
The old priest Peter Gilligan  
He knelt him at that word.

"He who hath made the night of stars  
For souls who tire and bleed,  
Sent one of His great angels down  
To help me in my need.

"He who is wrapped in purple robes,  
With planets in His care,  
Had pity on the least of things  
Asleep upon a chair."

*William Butler Yeats.*

## POEMS FOR CHILDREN OF THIRTEEN AND FOURTEEN

LAURENCE BINYON

**For the Fallen (B).**—This is one of the best poems of its kind. Little explanation is required: the poem should be left to make its own emotional effect upon the children without comment from the teacher. It may arouse in boys and girls of thirteen and fourteen feelings which are good for them

to have but which should be respected. If the teacher were to say near Armistice Day, "You are now old enough to listen to this poem. It is one of the best war poems we have. It asks you to think of the million men who never came home from the war," a sense of privilege would be aroused in the children which is all the introduction that is needed. In reading it aloud, teachers

should remember that in the second verse *august* has the accent on the second syllable.

### FOR THE FALLEN

With proud thanksgiving, a mother for her children,  
England mourns for her dead across the sea.

Flesh of her flesh they were, spirit of her spirit,  
Fallen in the cause of the free.

Solemn the drums thrill: Death august and royal

Sings sorrow up into immortal spheres.  
There is music in the midst of desolation  
And a glory that shines upon our tears.

They went with songs to the battle, they were young,

Straight of limb, true of eye, steady and aglow.

They were staunch to the end against odds uncounted,

They fell with their faces to the foe.

They shall grow not old, as we that are left grow old;

Age shall not weary them, nor the years condemn.

At the going down of the sun and in the morning

We will remember them.

They mingle not with their laughing comrades again;

They sit no more at familiar tables of home;

They have no lot in our labour of the day-time:

They sleep beyond England's foam.

But where our desires are and our hopes profound,

Felt as a well-spring that is hidden from sight,

To the innermost heart of their own land they are known

As the stars are known to the Night;

As the stars that shall be bright when we are dust

Moving in marches upon the heavenly plain,

As the stars that are starry in the time of our darkness,

To the end, to the end, they remain.

*Laurence Binyon.*

### ROBERT BRIDGES

**The Hill Pines (E).**—Although much of Robert Bridges' work is beyond the comprehension of a child, this poem is well within the understanding of any child of thirteen or fourteen years. Anyone who watches a tree being felled is likely to experience a feeling of regret, and this feeling of regret is the main theme of the poem. The teacher might introduce the poem by asking the children to imagine the sound of the blows of the axes upon the trunk of a tree which is to come down, and then the crash as the tree falls. Any necessary explanations should be given before the reading of the poem.

*Verse 1.*—Why were the pines sighing? It means the sound of the wind stirring in their branches.

*Verse 3.*—*Ribald* means making jokes. The cuckoo sounding his own name over and over again seemed like someone jeering at what was going on.

Then the poem should be read, full value being given to the words *appalling* and *crashed* in the last verse. It is suitable for learning and recitation.

### THE HILL PINES WERE SIGHING

The hill pines were sighing,  
O'ercast and chill was the day:  
A mist in the valley lying  
Blotted the pleasant May.

But deep in the glen's bosom  
Summer slept in the fire  
Of the odorous gorse-blossom  
And the hot scent of the brier.

A ribald cuckoo clamoured,  
And out of the copse the stroke  
Of the iron axe that hammered  
The iron heart of the oak.

Anon a sound appalling,  
As a hundred years of pride  
Crashed, in the silence falling:  
And the shadowy pine-trees sighed.

Robert Bridges.

### RUPERT BROOKE

**The Great Lover (H).**—This poem should be read without attempting to explain every phrase. To take only a part of the poem would spoil it. Chesterton, in his *Life of Robert Browning*, defending Browning against the charge of obscurity, says, "It is good for us sometimes only to half understand a poem just as we only half understand life." That is certainly true of children reading this poem. They will catch the general drift and may be stimulated afresh to think of their own delights. The poem should be taken late in the school year and should not be used for learning and recitation nor offered to a dull class.

Let the children write a list of ten things they like. The teacher should see to it that the children feel free to express their real selves and might say, "I suppose you will all put down ice cream. I should put cigarettes (or peppermint creams), sharp pointed pencils and cowslips on mine. Write down the names of ten things you like, not all of them things to eat." Then a few of the lists should be read out and the teacher continues, "I am going to read you Rupert Brooke's poem called *The Great Lover*. He called it that because he loved so many things. He so much enjoyed being alive that he wrote in his poem a long list of all sorts of things he liked. I want you to understand the feeling of happiness in the poem—it doesn't matter if you don't understand all the words. You know Rupert Brooke died quite young in the war. He is a famous poet although he did not live long

enough to write very much. He would probably have been a great poet had he lived. Now listen to his poem on all the things he loved."

The poem should then be read by the teacher. If it falls flat, then leave it. If there is interest, the teacher might ask how many they can remember of the things Rupert Brooke loved. An informal comparison of his list with theirs might follow. Then leave the poem unless the class really wants to hear it again.

### THE GREAT LOVER

I have been so great a lover: filled my days  
So proudly with the splendour of Love's  
praise,

The pain, the calm, and the astonishment,  
Desire illimitable, and still content,  
And all dear names men use, to cheat despair,  
For the perplexed and viewless streams that  
bear

Our hearts at random down the dark of life.  
Now, ere the unthinking silence on that strife  
Steals down, I would cheat drowsy Death so  
far,

My night shall be remembered for a star  
That outshone all the suns of all men's days.  
Shall I not crown them with immortal praise  
Whom I have loved, who have given me,  
dared with me

High secrets, and in darkness knelt to see  
The inenarrable godhead of delight?

Love is a flame;—we have beaconed the  
world's night.

A city:—and we have built it, these and I.  
An emperor:—we have taught the world to  
die.

So, for their sakes I loved, ere I go hence,  
And the high cause of Love's magnificence,  
And to keep loyalties young, I'll write those  
names

Golden for ever, eagles, crying flames,  
And set them as a banner, that men may  
know,

To dare the generations, burn, and blow  
Out on the wind of Time, shining and stream-  
ing . . .



These I have loved :

White plates and cups, clean-gleaming,  
Ringed with blue lines; and feathery, faery  
dust ;  
Wet roofs, beneath the lamp-light ; the strong  
crust

Of friendly bread ; and many-tasting food ;  
Rainbows ; and the blue bitter smoke of wood ;  
And radiant raindrops couching in cool  
flowers ;

And flowers themselves, that sway through  
sunny hours,  
Dreaming of moths that drink them under  
the moon ;

Then, the cool kindliness of sheets, that soon  
Smooth away trouble ; and the rough male kiss  
Of blankets ; grainy wood ; live hair that is  
Shining and free ; blue-massing clouds ; the  
keen

Unpassioned beauty of a great machine ;  
The benison of hot water ; furs to touch ;  
The good smell of old clothes ; and other  
such—

The comfortable smell of friendly fingers,  
Hair's fragrance, and the musty reek that  
lingers

About dead leaves and last year's ferns . . .

Dear names,  
And thousand other throng to me ! Royal  
flames ;

Sweet water's dimpling laugh from tap or  
spring ;

Holes in the ground ; and voices that do sing ;  
Voices in laughter, too ; and body's pain,

Soon turned to peace ; and the deep-panting  
train ;

Firm sands ; the little dulling edge of foam  
That browns and dwindles as the wave goes  
home ;

And washen stones, gay for an hour ; the cold  
Graveness of iron ; moist black earthen mould ;  
Sleep ; and high places ; footprints in the dew ;  
And oaks ; and brown horse-chestnuts, glossy-  
new ;

And new-peeled sticks ; and shining pools on  
grass ;—

All these have been my loves. And these  
shall pass,

Whatever passes not, in the great hour,  
Nor all my passion, all my prayers, have power  
To hold them with me through the gate of  
Death.

They'll play deserter, turn with the traitor  
breath,

Break the high bond we made, and sell Love's  
trust

And sacramented covenant to the dust.

—Oh, never a doubt but, somewhere, I shall  
wake,

And give what's left of love again, and make  
New friends, now strangers . . .

But the best I've known,  
Stays here, and changes, breaks, grows old,  
is blown

About the winds of the world, and fades  
from brains

Of living men, and dies.

Nothing remains.

O dear my loves, O faithless, once again  
This one last gift I give: that after men  
Shall know, and later lovers, far-removed,  
Praise you, "All these were lovely;" say,  
"He loved."

*Rupert Brooke.*

**Heaven (G).**—This poem should be taken as pure amusement. It gives the imaginings of a fish upon heaven. There is no irreverence in the poem and there need be none when it is read to a class.

The teacher might begin by asking, "Do you suppose fishes go to Heaven?" The children will either merely gape at this unexpected question or may answer "No." "But," the teacher could go on, "perhaps they think of a heaven they would like to go to. In this poem Rupert Brooke imagines what fishes would like to have in their Fish Heaven. What do you think they would want? Water, of course, and what else? Flies to eat, nice squelchy mud to shelter in, *and no fishermen!* Rupert Brooke wrote this poem as a joke. These are the words you will need to know. (Write the words but not the explanations on the board.) *Fly-replete*. Replete means full. It is the feeling one has after a very big dinner. So a fish is replete when it has eaten a number of flies. *Liquidity* means wetness. *Squamous* means covered with scales like fishes. *Mundane* means earthly, so *more than mundane* means heavenly. Now this is what the fishes are supposed to think of as they swim round and round and to and fro in a river."

Then the poem should be read, twice if it is enjoyed, but it is not suitable for learning and recitation.

#### HEAVEN

Fish (fly-replete, in depth of June,  
Dawdling away their wat'ry noon)  
Ponder deep wisdom, dark or clear,  
Each secret fishy hope or fear.  
Fish say, they have their Stream and Pond;  
But is there anything Beyond?

This life cannot be All, they swear,  
For how unpleasant, if it were!  
One may not doubt that, somehow, Good  
Shall come of Water and of Mud;  
And, sure, the reverent eye must see  
A Purpose in Liquidity.  
We darkly know, by Faith we cry,  
The future is not Wholly Dry.  
Mud unto Mud!—Death eddies near—  
Not here the appointed End, not here!  
But somewhere, beyond Space and Time,  
Is wetter water, slimier slime!  
And there (they trust) there swimmeth One  
Who swam ere rivers were begun,  
Immense, of fishy form and mind,  
Squamous, omnipotent, and kind;  
And under that Almighty Fin,  
The littlest fish may enter in.  
Oh! never fly conceals a hook,  
Fish say, in the Eternal Brook,  
But more than mundane weeds are there,  
And mud, celestially fair;  
Fat caterpillars drift around,  
And Paradisal grubs are found;  
Unfading moths, immortal flies,  
And the worm that never dies.  
And in that heaven of all their wish,  
There shall be no more land, say fish.

*Rupert Brooke.*

#### THOMAS EDWARD BROWN

**Vespers (G).**—*Vespers* mean evening prayers. In this poem the blackbird is singing his evening prayers to a bright star. No further introduction is needed. The poem is suitable for learning and recitation.

#### VESPERS

O Blackbird, what a boy you are!  
How you do go it!  
Blowing your bagle to that one sweet star—  
How you do blow it!  
And does she hear you, blackbird boy, so far?  
Or is it wasted breath?  
"Good Lord! she is so bright  
To-night!"  
The blackbird saith.

*T. E. Brown.*



## ROBERT BROWNING

**Home Thoughts from Abroad (E).**—The main theme of this poem is love of one's own country, and it is tinged with homesickness. It will be necessary to stimulate the children's imagination, for most children have never been out of England, and few of them have had occasion to experience homesickness.

The teacher might begin by telling the class that Robert Browning lived many years in Italy, because his wife was too delicate to bear the English climate. He was very happy there, but sometimes he wished to be in England again. "When do you think," the teacher might ask, "he would wish to be in England?" The answer may be, "Christmas." "No, not Christmas. It was in the Spring, when new leaves are on the hedges and trees that he most longed for England. It is often very hot in Italy and he used to think of spring breezes and the songs of the birds. He remembered the buttercups he used to pick as a child." The teacher should then read the poem. The following explanations may be required:—

" . . . the brushwood sheaf  
Round the elm-tree bole."

The children should be reminded of the little twigs that grow out of the big trunks of elms. A *bole* is a trunk or stem.

*Hoary dew.* The dew on the grass on spring mornings looks rather like frost.

*Gaudy* means bright. The flower of a melon is bright yellow, but the poet longs for the yellow of buttercups. *The little children's dower* means gift. Buttercups grow, he thinks, especially to delight children.

The poem should then be read again. It is suitable for learning and recitation.

## HOME THOUGHTS FROM ABROAD

Oh, to be in England  
Now that April's there,  
And whoever wakes in England  
Sees, some morning, unaware,  
That the lowest boughs and the brushwood  
sheaf  
Round the elm-tree bole are in tiny leaf,  
While the chaffinch sings on the orchard  
bough  
In England—now!

And after April, when May follows,  
And the whitethroat builds, and all the  
swallows!  
Hark, where my blossomed pear-tree in the  
hedge  
Leans to the field and scatters on the clover  
Blossoms and dewdrops—at the bent spray's  
edge—  
That's the wise thrush; he sings each song  
twice over,  
Lest you should think he never could re-  
capture  
The first fine careless rapture!



And though the fields look rough with hoary dew,  
All will be gay when noontide wakes anew  
The buttercups, the little children's dower—  
Far brighter than this gaudy melon-flower!

*Robert Browning.*

**The Patriot (F).**—This poem is allegorical in character, as no country, time nor person is mentioned and its subject is the fickleness of public opinion. The allegorical quality cannot be stressed with children and it is best to present the poem first as a story, and then to add a short comment upon its general significance. Some such introduction as this may be offered:—

"What is a patriot? It is someone who loves his native land and is willing to suffer and even to die for it. Here is a story about a man whose name is not told us. We do not even know what his country was. He is being led to execution and is thinking of how only a year ago he had been the chief person in a triumphal procession with everyone cheering him. Then, we are not told why, the people turned against him and now he is going to his death."

Then the poem should be read. If it is to be used for learning and recitation, for which it is quite suitable, some explanations will be required.

*Verse 1.*—"The house roofs seemed to heave and sway" is a way of giving the sense of glitter in much decorated streets.



MYRTLE

The man would be riding and perhaps feeling a little giddy from the deafening cheers. *Myrtle* is an evergreen shrub; the flowers are white or rosy, and the berries are black. The ancients considered it sacred to the goddess Venus.

*Verse 2.*—Of course he would not have asked for the sun. It is a way of saying that the people then would have done anything he asked.

*Verse 3.*—His leaping at the sun means that he had tried to do too much and had

failed. We still do not know any details, but that does not matter.

*Verse 4.*—No one except a few helpless old people is looking out of the windows now because the crowd is massed at the place of execution which is called the Shambles' Gate.

*Verse 6.*—Cast out by the people, this unknown patriot looks to God for a just judgment.

If the poem is used in an entertainment lesson only, these details need not be explained. In any case some epilogue is required so that the poem may make its proper effect. Something like this might be said.

"Why did Browning not tell us the name of the patriot? Because he was not writing about any special man. This might happen in any country and at any time. Can you think of someone who has been very popular and then lost his popularity and been put to death? Shakespeare wrote a play called *Coriolanus* which tells the same sort of story. Have you heard of Trotsky? He was a ruler in Russia just after the War. Then he was exiled and people who supported him in Russia were put to death. Our own streets were once filled with cheering for Charles I. and seven years later he was executed outside the windows of his own palace. What the poem really means is that public opinion cannot be trusted; it changes very rapidly."

### THE PATRIOT

It was roses, roses, all the way,

With myrtle mixed in my path like mad.

The house-roofs seemed to heave and sway,

The church-spires flamed, such flags they  
had,

A year ago on this very day!

The air broke into a mist with bells,

The old walls rocked with the crowd and  
cries.

Had I said, "Good folk, mere noise repels—

But give me your sun from yonder skies!"

They had answered, "And afterward, what  
else?"

Alack, it was I who leaped at the sun,  
 To give it my loving friends to keep!  
 Nought man could do have I left undone,  
 And you see my harvest, what I reap  
 This very day, now a year is run.

There's nobody on the house-tops now—  
 Just a palsied few at the windows set—  
 For the best of the sight is, all allow,  
 At the Shambles' Gate—or, better yet,  
 By the very scaffold's foot, I trow.

I go in the rain, and, more than needs,  
 A rope cuts both my wrists behind,  
 And I think, by the feel, my forehead bleeds,  
 For they fling, whoever has a mind,  
 Stones at me for my year's misdeeds.

Thus I entered, and thus I go!  
 In triumphs, people have dropped down  
 dead.

"Paid by the world, what dost thou owe  
 Me?"—God might question: but instead  
 'Tis God shall repay: I am safer so.

*Robert Browning.*

#### ELIZABETH BARRETT BROWNING

**A Musical Instrument (H).**—The intention underlying this poem is to express the idea that all beauty is born of pain. Here, music, originating from reeds growing on a river bank, can be made only by the death of the reeds which are pulled and hacked to make pipes. Something of this can be suggested to the children and may make some impression on the more sensitive ones.

The teacher should begin by reminding the children, or telling them, that Pan is the name of one of the Greek gods. He is portrayed as a goat-legged boy, with pointed ears and a mischievous face which at times looks very old. He was the god of the open air and of shepherds. There is a story that he fell in love with a nymph called Syrinx and when she fled from him he turned her into a reed. Pan took the reed and made a musical pipe.

The only words to write on the board and explain are in *Verse 2*.

*Limpid* means clear. *Turbidly* means cloudedly.

The teacher should then read the poem and say, "Do you see what the poem means? The meaning is in the last verse and is not very easy to see. It is that it is rather a sad thing that a man cannot be a great poet or musician without experiencing a good deal of unhappiness, just as the reed could not give music until it had been cut down and notched."

Some of the children in the class will not really grasp this idea but it can be left shadowy. The poem is very suitable for learning and recitation by those whom it attracts.

#### A MUSICAL INSTRUMENT

What was he doing, the great god Pan,  
 Down in the reeds by the river?  
 Spreading ruin and scattering ban,  
 Splashing and paddling with hoofs of a goat,  
 And breaking the golden lilies afloat  
 With the dragon-fly on the river.

He tore out a reed, the great god Pan,  
 From the deep cool bed of the river:  
 The limpid water turbidly ran,  
 And the broken lilies a-dying lay,  
 And the dragon-fly had fled away,  
 Ere he brought it out of the river.

High on the shore sat the great god Pan,  
 While turbidly flowed the river;  
 And hacked and hewed as a great god can,  
 With his hard bleak steel at the patient reed,  
 Till there was not a sign of the leaf indeed  
 To prove it fresh from the river.

He cut it short, did the great god Pan,  
 (How tall it stood in the river!)  
 Then drew the pith, like the heart of a man,  
 Steadily from the outside ring,  
 And notched the poor dry empty thing  
 In holes, as he sat by the river.

"This is the way," laughed the great god Pan  
 (Laughed while he sat by the river),  
 "The only way, since gods began



To make sweet music, they could succeed."  
Then, dropping his mouth to a hole in the  
reed,  
He blew in power by the river.

Sweet, sweet, sweet, O Pan!  
Piercing sweet by the river!  
Blinding sweet, O great god Pan!  
The sun on the hill forgot to die,  
And the lilies revived, and the dragon-  
fly  
Came back to dream on the river.

Yet half a beast is the great god Pan,  
To laugh as he sits by the river,  
Making a poet out of a man:  
The true gods sigh for the cost and  
pain,—  
For the reed which grows nevermore again  
As a reed with the reeds in the river.

*Elizabeth Barrett Browning.*

#### ARTHUR HUGH CLOUGH

**Say Not the Struggle Nought Availeth**  
(H).—This is a poem which inspires the  
reader to persistence and courage. The  
teacher should be careful not to preach a  
sermon on it. Good art is never didactic  
and, therefore, to draw a moral from a poem  
is certain to ruin it as a poem. It should be  
explained before reading in some such way  
as this:—

"Before I read you this poem I am going  
to tell you what it is about so that you  
will be able to follow it easily. In the first  
verse Clough tells us not to think a struggle  
is of no use and that we are not getting on  
at all. *To avail* is to be of use. In the second  
verse he says hopes may have disappointed  
us in the past, they may have been *dupes*,  
which means deceivers; but perhaps our  
fears have deceived us too and we need not  
be afraid. Perhaps if we don't give up the  
struggle we shall win yet. In the third verse  
he says that the tide seems to come in very  
slowly when we are watching it, but it is  
flowing in all the time up the rivers. In  
the last verse he says daylight comes very  
slowly but very surely, at first in the east,  
then all over the sky, and then right over  
to the west. So, by the slowness of the sea  
and sun he tells us not to lose heart if we  
seem not to be getting on with something  
we are trying to achieve."

The two words in italics should be written  
on the board. The poem should then be  
read. It is suitable for learning and  
recitation.

#### SAY NOT THE STRUGGLE

Say not the struggle nought availeth,  
The labour and the wounds are vain,  
The enemy faints not, nor faileth,  
And as things have been they remain.

If hopes were dupes, fears may be liars;  
 It may be, in yon smoke concealed,  
 Your comrades chase e'en now the fliers,  
 And, but for you, possess the field.

For while the tired waves, vainly breaking,  
 Seem here no painful inch to gain,  
 Far back, through creeks and inlets  
 making,  
 Comes silent, flooding in, the main.

And not by eastern windows only,  
 When daylight comes, comes in the  
 light,  
 In front, the sun climbs slow, how slowly,  
 But westward, look, the land is bright!  
*Arthur Hugh Clough.*

#### WILLIAM COLLINS

**How Sleep the Brave (B).**—This short ode may interest children as a contrast to other songs of lament such as Binyon's *For the Fallen*. The personification which runs through it is characteristic of the eighteenth century and is not often used to-day. The poem was written to commemorate those Englishmen who died in the battles with the French and the Young Pretender. The last verse is very beautiful—Honour will bless the dead, and Freedom will stay beside the graves, living the life of a hermit in place of the entirely unrestrained life which Freedom is generally imagined to live. *Fancy* means imagination.

The poem may be used in an entertainment lesson, especially in conjunction with others on the same theme. There is no reason why it should not be used for learning and recitation.

#### HOW SLEEP THE BRAVE

How sleep the brave, who sink to rest  
 By all their country's wishes blest!  
 When Spring, with dewy fingers cold,  
 Returns to deck their hallowed mould,  
 She there shall dress a sweeter sod  
 Than Fancy's feet have ever trod.

By fairy hands their knell is rung;  
 By forms unseen their dirge is sung;  
 There Honour comes, a pilgrim grey,  
 To bless the turf that wraps their clay;  
 And Freedom shall awhile repair  
 To dwell, a weeping hermit, there!

*William Collins.*

#### THOMAS DEKKER

**O Sweet Content (H).**—The happiness said to be found in poverty may be nothing but a bitter mockery to some children. It is easy to sing of the joys of being poor if one has enough to eat and wear, and one's father is not on the dole. The poem should be handled carefully if over-wise young persons of thirteen and fourteen are to be attracted. Some such introduction as this might be given.

"Can you tell me of something which would make you very happy?" Children are so hide-bound by conventions imposed upon them and so conservative themselves that this may produce nothing. If anything, the answer will probably be "A lot of money." "To go to the sea." "To be an air pilot." "To go to a grown-up dance." Only a teacher who enjoys the confidence of his class will get truthful answers. He should continue quickly, "Do you know that some rich people are very unhappy? Even all their money cannot save them from worry. Think now, if a very rich man sees his little son run over, does it comfort him that he is so rich? If you can be happy without a lot of money, you can be very happy indeed. This poem calls the money-grubbers fools, fools who spend their time adding golden numbers together, golden, because in those days gold was used for coins. And if you were a cripple and very rich, wouldn't you rather be poor but strong and able to work? And if you are happy drinking water instead of clamouring for wine, you are better off than some rich people. So though we all know how nice it would be to have a lot of money, this poem shows that money does not necessarily bring happiness. Now I'll read it to you."

The poem is suitable for learning and recitation. The "hey nonny, nonny" should be described as a nonsense chorus which is meant to sound like happy laughter.

## O SWEET CONTENT

Art thou poor, yet hast thou golden slumbers?  
O sweet content!

Art thou rich, yet is thy mind perplexed?  
O punishment!

Dost thou laugh to see how fools are vexed  
To add to golden numbers golden numbers?

O sweet content! O sweet, O sweet content!  
Work apace, apace, apace, apace;  
Honest labour bears a lovely face;  
Then hey, nonny nonny—hey, nonny nonny!

Canst drink the waters of the crisped spring?  
O sweet content!

Swim'st thou in wealth, yet sink'st in thine  
own tears?

O punishment!  
Then he that patiently want's burden bears,  
No burden bears, but is a king, a king!

O sweet content, O sweet, O sweet content!  
Work apace, apace, apace, apace;  
Honest labour bears a lovely face;  
Then hey, nonny nonny—hey, nonny nonny!

*Thomas Dekker.*

## WALTER DE LA MARE

**The Listeners (J).**—The attraction in this poem lies in the mystery which remains unsolved, and also in the wonderful way in which it is written.

"'Is there anybody there?' said the Traveller,  
Knocking on the moonlit door;"

At once our attention is aroused. We can hear him knocking questioningly on the door. And then—

"And he smote upon the door again a second  
time;

'Is there anybody there?' he said."

We feel his impatience—his quick rat-tat-tat on the door when he knocked the second time.

Finally, in the climax of the poem we can imagine him lifting his head quickly and shouting to the Listeners,

"'Tell them I came, and no one answered,  
That I kept my word,' he said."

and then he rides rapidly away, leaving behind him a silence which could almost be heard.

Who was the Traveller? When and why had he promised to come back? Who were the phantom Listeners? Why did they let him go away unanswered? Adults may like to think that the poem describes a visit of the imagination to the scenes of childhood; or that it is an allegorical description of the second coming of Christ and his rejection by the world; but it is better to leave it as an unsolved mystery for the children, as they will prefer it as such.

After reading the poem, the teacher might let the children give rein to their imagination by asking the questions above and admitting that he himself does not know the answers. A composition could be written called *The Story of the Listeners*, but an alternative should be allowed as this would be beyond those children who had not been captivated by the poem.

## THE LISTENERS

"Is there anybody there?" said the Traveller,  
Knocking on the moonlit door;

And his horse in the silence champed the  
grasses

Of the forest's ferny floor:

And a bird flew up out of the turret,

Above the Traveller's head:

And he smote upon the door again a second  
time;

"Is there anybody there?" he said.

But no one descended to the Traveller;

No head from the leaf-fringed sill

Leaned over and looked into his grey eyes,

Where he stood perplexed and still.

But only a host of phantom listeners

That dwelt in the lone house then

Stood listening in the quiet of the moonlight



To that voice from the world of men:  
Stood thronging the faint moonbeams on the  
dark stair,

That goes down to the empty hall,  
Hearkening in an air stirred and shaken  
By the lonely Traveller's call.  
And he felt in his heart their strangeness,  
Their stillness answering his cry,  
While his horse moved, cropping the dark  
turf,

'Neath the starred and leafy sky;  
For he suddenly smote on the door, even  
Louder, and lifted his head:—  
"Tell them I came, and no one answered,  
That I kept my word," he said.  
Never the least stir made the listeners,  
Though every word he spake  
Fell echoing through the shadowiness of the  
still house

From the one man left awake:  
Ay, they heard his foot upon the stirrup,  
And the sound of iron on stone,  
And how the silence surged softly backward,  
When the plunging hoofs were gone.

Walter de la Mare.

### JOHN DRINKWATER

**Dominion (H).**—This poem is a quite thoughtful one about a happy man. If the teacher has already taken Rupert Brooke's *The Great Lover* with the class, he should remind them of it and then say that Drink-

water's list of lovely things is not so long. It is also of quite a different type—whereas *The Great Lover* is full of a spirit of carefree joy and youth, *Dominion* has a quiet deep happiness running through it.

The children should be asked to make a list of the few things that make Drinkwater's life happy. They should make the list while the poem is being read to them. (Pansies, lupins, fruit, grass, roses, his cat, birds, his dog, bees.) "How many did you get down?" Then the poem should be read again by the teacher or by a child without any further fidgeting with pencils and paper. This method may still be used even if the children do not know *The Great Lover*. The teacher should make sure that the children realise that—

"The wiry-coated fellow curled  
Stump-tailed upon the sunny flags;"

is a wire-haired fox-terrier.

A man can "create a world for every day" by enjoying the happy things that come his way, and by dreaming of them and using his imagination, the supreme gift of mankind. The poem is suitable for learning and recitation.

### DOMINION

I went beneath the sunny sky  
When all things bowed to June's desire,  
The pansy with its steadfast eye,  
The blue shells on the lupin spire,



The swelling fruit along the boughs,  
 The grass grown heady in the rain,  
 Dark roses fitted for the brows  
 Of queens great kings have sung in vain;

My little cat with tiger bars,  
 Bright claws all hidden in content;  
 Swift birds that flashed like darkling stars  
 Across the cloudy continent;

The wiry-coated fellow curled  
 Stump-tailed upon the sunny flags;  
 The bees that sacked a coloured world  
 Of treasure for their honey-bags.

And all these things seemed very glad,  
 The sun, the flowers, the birds on wing,  
 The jolly beasts, the furry-clad  
 Fat bees, the fruit, and everything.

But gladder than them all was I,  
 Who, being man, might gather up  
 The joy of all beneath the sky,  
 And add their treasures to my cup,

And travel every shining way,  
 And laugh with God in God's delight,  
 Create a world for every day,  
 And store a dream for every night.

*John Drinkwater.*

**Moonlit Apples (E).**—This poem is a word picture similar to the portraits mentioned earlier, except that this time the picture is not of a person, but of still life, of an apple-

filled attic. Town children may think it strange to keep apples in a top room and a little explanation about apple storing should be given, though it will probably not be required for country children. The poem is suitable for learning and recitation. It may give rise to a composition if desired. The children could be asked to make a picture in words of a *Fruit Stall in Sunlight*, or *The Apple Seller*, or to write on *Moonlit Apples* in their own words.

#### MOONLIT APPLES

At the top of the house the apples are laid  
 in rows,  
 And the skylight lets the moonlight in, and  
 those

Apples are deep-sea apples of green. There  
 goes  
 A cloud on the moon in the autumn night.

A mouse in the wainscot scratches, and  
 scratches, and then

There is no sound at the top of the house of  
 men

Or mice; and the cloud is blown, and the  
 moon again

Dapples the apples with deep-sea light.

They are lying in rows there, under the  
 gloomy beams;

On the sagging floor; they gather the silver  
 streams

Out of the moon, those moonlit apples of  
dreams,  
And quiet is the steep stair under.

In the corridors under there is nothing but  
sleep.  
And stiller than ever on orchard boughs they  
keep  
Tryst with the moon, and deep is the silence,  
deep  
On moon-washed apples of wonder.

*John Drinkwater.*

**Morning Thanksgiving (C.E).**—Summer is the best time for this poem because there is in it so much suggestion of fine weather. It is particularly suitable for country children who are more familiar than are their town cousins with leaded panes, well water and flowers in cottage gardens. The teacher should introduce it by saying it is a jolly poem, full of thankfulness for life in the country. It should then be read without further comment. After that, it should be looked at verse by verse and then read again by the teacher or a child.

*Verse 1.*—What are *leaded panes*? Why *singing rains*? In the country when the gardens are parched, people are glad to hear the rain falling; it is to them a happy sound.

*Verse 2.*—*Exultation* means great joy. What are *eaves*?

*Verse 3.*—*Gilly flowers* are often called wallflowers.

*Verse 4.*—

“the clustered blossoms set

Beyond the open window in a pink and  
cloudy foam”

are climbing roses and the *laughing loves* are birds.

*Verse 5.*—*Blithe* means happy. *Strong thewed.* *Thews* are muscles.

*Verse 6.*—What are “Earth’s little secret and innumerable ways?” *Innumerable* means too many to count. Perhaps he is thinking of the tracks made by field mice, of spiders’ webs, of dew on grass and leaf among other things. The poem is suitable for learning and recitation.

## MORNING THANKSGIVING

Thank God for sleep in the long quiet night,  
For the clear day calling through the little  
leaded panes,  
For the shining well-water and the warm  
golden light,  
And the paths washed white by singing  
rains.

We thank Thee, O God, for exultation born  
Of the kiss of Thy winds, for life among  
the leaves,  
For the whirring wings that pass about the  
wonder of the morn,  
For the changing plumes of swallows  
gliding upwards to their eaves.

For the treasure of the garden, the gilly-  
flowers of gold,  
The prouder petalled tulips, the primrose  
full of spring,  
For the crowded orchard boughs, and the  
swelling buds that hold  
A yet unwoven wonder, to Thee our praise  
we bring.

Thank God for good bread, for the honey in  
the comb,  
For the brown-shelled eggs, for the  
clustered blossoms set  
Beyond the open window in a pink and  
cloudy foam,  
For the laughing loves among the branches  
met.

For the kind-faced women we bring our  
thanks to Thee,  
With shapely mothering arms and grave  
eyes clear and blithe,  
For the tall young men, strong thewed as  
men may be,  
For the old man bent above his scythe.

For earth’s little secret and innumerable ways,  
For the carol and the colour, Lord, we bring  
What things may be of thanks, and that  
Thou hast lent our days  
Eyes to see and ears to hear and lips to  
sing.

*John Drinkwater.*



**Death and a Lover (F.H).**—The dramatic nature of this little allegory appeals strongly to children. The poem should be read, discussed and then acted. It is a great success in a mixed class. A suggested introduction is as follows:

"This poem is really a tiny play and we shall act it. One of the characters is Death. Another is a young man called The Lover. The lady he loves is lying dead on a bier, and she is being carried to burial while Death looks on. The Lover pleads with Death to give him back the lady but Death will not consent." Copies of the poem for the children are essential. The teacher should go on, "We must be sure you understand it first." Two children should then be chosen and allowed to read the poem at sight in parts. The teacher should interrupt after each speech, for this is only preparatory work.

The Lover's first speech is quite clear.

In Death's first speech, the *wit* means the brain, and *distempered* means out of order. Death is saying that the lover, upon the death of his lady, became mad, but he also says that there will be other ladies quite as lovely and the Lover will take them all in time.

The Lover's second speech means that though the world in general does not care about his loss, yet he begs Death to give him back his lady.

Death means, in his second speech, that everyone who loses a love says he will be unhappy for ever, but all unhappiness ends in death. His comfort to the Lover is that he too will die some day.

The Lover's third speech means that had he had time to marry his love there might have been children to work and sing of their working; *articulate* means put into words.

Death says in reply that there are other singers.

The Lover can argue no more but pleads more earnestly.

Death replies that he has no pity and offers no one comfort.

Then children should be chosen to learn the poem; or they may all learn it, the choice of the speakers being made later. A girl is

needed for the dead lady, one who is not too heavy and who can be relied on not to giggle. Four strong children, (boys if the class is mixed) should be the bearers and a first-aid stretcher, which most schools possess, should be borrowed. Failing this, the lady can be stretched out on a desk, the bearers in pairs at head and feet. Another child can be used to manage the bell which all schools can provide, the deeper the tone the better. Practice will be needed to give only one toll at a time and this begins in the last verse. In a mixed class boys must be chosen to take the main parts, though in a girls' class girls can take them. A good actor is required for the Lover, and Death must speak in a deep monotone, the entire lack of expression being most effective. The bearers should stand motionless throughout the speaking of the poem till the last verse, then, if a stretcher is being used, they should pick it up and move slowly across the room as the bell tolls. Otherwise they stand still throughout. A rug or shawl should be put over the lady, well over her feet, going up as far as her breast, and her arms should be crossed. The rug should not be tucked in. This small detail adds dignity. Death should stand apart from the group, and the Lover between Death and the group. If costume can be provided, nothing special is required for anyone but Death, for whom a long black cloak is useful: he may also wear a black mask, but this is not important.

#### DEATH AND A LOVER

*Death, a Lover, his dead Mistress on a bier.*

*Lover*

Blind, silly Death, although you nothing care  
For my despair,  
Could you not see my darling was too fair  
For earth to lose?

*Death*

The wit, when love comes to so quick a close,  
Distempered goes—  
No day but earth shall build bright limbs as  
those,  
For me to bruise.

*Lover*

Then, though the world is tearless for her  
sake,  
Some pity take  
Upon my dark immortal sorrow,—wake  
This pretty one.

*Death*

Ten thousand years ago a lover cried,  
"Ah, let betide  
What may, my grief must ever more abide."  
His grief is done.

*Lover*

She might have borne me children straight  
and strong,  
To plough the long  
Furrows, and make their ploughing in a song  
Articulate.

*Death*

Still shall the green blades break upon the  
spring,  
And song shall bring  
Her liberty to every captive thing,  
Early or late.

*Lover*

Though, Death, you govern me in argument,  
Still goes unspent  
My grief, my grief. How shall I be content,  
O King of Fear?

*Death*

I neither pity nor console. Farewell.  
Bearers, the bell  
Calls you. Alone his sorrow let him tell.  
She will not hear.

*John Drinkwater.*

**The Crowning of Dreaming John (A).—**

This is the story of a humble hearted man who wanted to see a Coronation. He walked all the way from Warwickshire to London but was not allowed to enter Westminster Abbey. He did not know that a shilling, a large sum to him, would not admit him. He turned and walked back again, and while he was resting in a clover field, fairies or angels or spirits, we are not told exactly who they were, came in a crowd to him and

crowned him. Perhaps it was a dream; perhaps it happened. We do not know. We only know that a humble man who was rejected by the pomp of the world was accepted by some lovely beings which ordinary people do not usually see. Perhaps Drinkwater was thinking of what Jesus said, "Of such is the Kingdom of Heaven," though he has not said it in so many words.

The poem is rather long for learning and recitation and if it is not so used no explanations of words need be given. The following explanations are offered in case they are required. *A limber spirit*. *Limber* means flexible and Drinkwater means that Dreaming John could enjoy anything that happened, for he was not set in his ways nor stiff in his mind. *Beatified* means blessed. *Soul beatified* means that Dreaming John was feeling a holy kind of happiness. *Prodigal* here means generous.

## THE CROWNING OF DREAMING JOHN

## I

*Seven days he travelled  
Down the roads of England,  
Out of leafy Warwick lanes  
Into London Town.  
Grey and very wrinkled  
Was Dreaming John of Grafton,  
But seven days he walked to see  
A king put on his crown.*

*Down the streets of London  
He asked the crowded people  
Where would be the crowning  
And when it would begin.  
He said he'd got a shilling,  
A shining silver shilling,  
But when he came to Westminster  
They wouldn't let him in.*

*Dreaming John of Grafton  
Looked upon the people,  
Laughed a little laugh, and then  
Whistled and was gone.*



*Out along the long roads,  
The twisting roads of England,  
Back into the Warwick lanes  
Wandered Dreaming John.*

## II

As twilight touched with her ghostly fingers  
All the meadows and mellow hills,  
And the great sun swept in his robes of  
glory—  
Woven of petals of daffodils  
And jewelled and fringed with leaves of  
roses—  
Down the plains of the western way,  
Among the rows of the scented clover  
Dreaming John in his dreaming lay.

Since dawn had folded the stars of heaven  
He'd counted a score of miles and five,  
And now, with a vagabond heart untroubled  
And proud as the properest man alive,  
He sat him down with a limber spirit  
That all men covet and few may keep,  
And he watched the summer draw round her  
beauty  
The shadow that shepherds the world to  
sleep.

And up from the valleys and shining rivers,  
And out of the shadowy wood-ways wild,  
And down from the secret hills, and streaming  
Out of the shimmering undefiled

Wonder of sky that arched him over,  
Came a company shod in gold  
And girt in gowns of a thousand blossoms,  
Laughing and rainbow-anreoled.

Wrinkled and grey and with eyes a-wonder,  
And soul beatified, Dreaming John  
Watched the marvellous company gather  
While over the clover a glory shone;  
They bore on their brows the hues of heaven  
Their limbs were sweet with flowers of the  
fields,  
And their feet were bright with the gleaming  
treasure  
That prodigal earth to her children yields.

They stood before him, and John was laughing  
As they were laughing; he knew them all,  
Spirits of trees and pools and meadows,  
Mountain and windy waterfall,  
Spirits of clouds and skies and rivers,  
Leaves and shadows and rain and sun,  
A crowded, jostling, laughing army,  
And Dreaming John knew every one.

Among them there was a sound of singing  
And chiming music, as one came down  
The level rows of the scented clover,  
Bearing aloft a flashing crown;  
No word of a man's desert was spoken,  
Nor any word of a man's unworth,  
But there on the wrinkled brow it rested,  
And Dreaming John was king of the earth.

## III

*Dreaming John of Grafton  
Went away to London,  
Saw the coloured banners fly,  
Heard the great bells ring.  
But though his tongue was civil  
And he had a silver shilling,  
They wouldn't let him in to see  
The crowning of the King.*

*So back along the long roads,  
The leafy roads of England,  
Dreaming John went carolling,  
Travelling alone,  
And in a summer evening,  
Among the scented clover,  
He held before a shouting throng  
A crowning of his own.*

*John Drinkwater.*

## WILFRID WILSON GIBSON

**Snug in My Easy Chair (F. J).**—The teacher might begin by asking, "Which of you has sometimes poked the fire at home?" Of course, all of them have done so. The unusual question arouses attention and interest. He should then go on, "And what happens? You stir up the coals and you get flames, don't you. In this poem, Gibson writes of himself doing that. He went on sitting by the fire, watching the flames, and they made him think of all sorts of things. (If the children have already heard *The Ice Cart*, they could be reminded of it, for there also an ordinary experience set a man off upon a day-dream.) These are the things he thought of as he watched the flickering flames: autumn woods, with leaves the colour of amber; bright green islands in the far seas—he calls them *topaz* islands because topaz is a jewel that is often green; red sunsets on city roofs and spires and windows; deep red wines; caverns of precious stones; summer weather; the burning city of old Troy; the funeral fire at Shelley's death; dragons' eyes; witches' cauldrons; shining boats. Suddenly, a quite different picture came into his mind. It was a picture

of a man with only his trousers on, stooping and labouring in the dark. Who was that man? It was the miner he thought of, the miner who had hewed the coal with which that fire had been made."

This introduction may be thought to be rather long, but it will save detailed explanations afterwards, though the following points should be noted if the poem is to be read a second time.

*Golconda*—a city of India noted for its mines of precious stones; *Troy*—an ancient city in Asia Minor, immortalised in Homer's *Iliad* as Priam's capital, whose capture was the objective of the Trojan War; *Tyre*—an important seaport of ancient Phœnicia; its greatness dates from the 10th century B.C.; *Shelley's lustral pyre*—Percy Bysshe Shelley (1792-1822), a famous English poet, was drowned at sea off the coast of Italy. His body was burnt some days later on the seashore where it had been washed up, and his ashes were afterwards buried in the Protestant cemetery at Rome. The *lustral pyre* is the purifying fire of the funeral pile: *galley*—a large, low, usually one-decked vessel propelled by both oars and sails.



GALLEY

## SNUG IN MY EASY CHAIR

Snug in my easy chair,  
I stirred the fire to flame.  
Fantastically fair  
The flickering fancies came  
Born of heart's desire—  
Amber woodland streaming;  
Topaz islands dreaming;  
Sunset-cities gleaming,  
Spire on burning spire;  
Ruddy-windowed taverns;  
Sunshine-spilling wines;  
Crystal-lighted caverns  
Of Golconda's mines;  
Summers, unreturning;  
Passion's crater yearning;  
Troy, the ever-burning;



Shelley's lustral pyre;  
 Dragon-eyes, unsleeping;  
 Witches' cauldrons leaping;  
 Golden galleys sweeping  
 Out of sea-walled Tyre—  
 Fancies fugitive and fair  
 Flashed with singing through the air  
 Till, dazzled by the drowsy glare,  
 I shut my eyes to heat and light,  
 And saw in sudden night  
 Crouched in the dripping dark  
 With steaming shoulders stark,  
 The man who hews the coal to feed my fire.

*Wilfrid Wilson Gibson.*

#### EVA GORE-BOOTH

**The Little Waves of Breffny (E).**—Breffny and Cloonagh are places in Ireland near the writer's home. Children who have not had the experience of homesickness, will need to be told that Eva Gore-Booth spent many years in England thinking often of her dearly beloved home. Here she writes of the little roads of Cloonagh being dearer to her than the great high roads of England; the little breezes at home are sweeter than the grandeur of the storms, which fill her with terror; and the little waves at Breffny are more lovely to her than the beautiful, huge Atlantic billows that sweep up the sands of the West coast of England.

There are many striking and lovely word pictures in this poem and the pathos of the simplicity of the things she loves at her

home compared with the splendour of the things she is surrounded by in the foreign country makes this poem full of a delicate, almost childish charm.

The poem is suitable for learning and recitation.

#### THE LITTLE WAVES OF BREFFNY

The grand road from the mountain goes  
 shining to the sea,  
 And there is traffic on it and many a horse  
 and cart;  
 But the little roads of Cloonagh are dearer  
 far to me,  
 And the little roads of Cloonagh go rambl-  
 ing through my heart.

A great storm from the ocean goes shouting  
 o'er the hill,  
 And there is glory in it, and terror on the  
 wind;  
 But the haunted air of twilight is very strange  
 and still,  
 And the little winds of twilight are dearer  
 to my mind.

The great waves of the Atlantic sweep storm-  
 ing on their way,  
 Shining green and silver with the hidden  
 herring shoal;  
 But the little waves of Breffny have drenched  
 my heart in spray,  
 And the little waves of Breffny go stumbl-  
 ing through my soul.

*Eva Gore-Booth.*

F. W. HARVEY

**Ducks (G).**—This poem is a picture similar to *Moonlit Apples*, but there is something more than a still portrait in it. It describes very accurately, and in a comical, yet sympathetic way the habits of ducks so that we learn far more from it than if we looked up the subject in an encyclopaedia and spent several hours reading pages of closely printed prose. The quaint style suits the subject and the odd changes of metre merely make the poem more original and attractive.

The teacher might begin by asking the children what they know of ducks. They are web footed; drakes have coloured feathers; they can live on water and on land; they waddle—such answers will probably be given. Then the teacher should say, "Will you listen to this poem to see if there is anything else you have forgotten?" Read the poem, and ask, "What did you hear that you had not thought of?" Take a few answers, and end, "Isn't it a funny idea that God made ducks as a joke! What other animal can you think of that seems like a joke?" (Giraffe would be a good answer.) The poem is suitable for learning and recitation. If it is found too long, three children can learn a section each and it can be spoken in this way.

## DUCKS

## I.

From troubles of the world  
I turn to ducks,  
Beautiful comical things  
Sleeping or curled  
Their heads beneath white wings  
By water cool,  
Or finding curious things  
To eat in various mucks  
Beneath the pool,  
Tails uppermost, or waddling  
Sailor-like on the shores  
Of ponds, or paddling  
—Left! right!—with fanlike feet

Which are for steady oars  
When they (white galleys) float  
Each bird a boat  
Rippling at will the sweet  
Wide waterway . . .  
When night is fallen *you* creep  
Upstairs, but drakes and dillies  
Nest with pale water-stars,  
Moonbeams and shadow bars,  
And water-lilies:  
Fearful too much to sleep .  
Since they've no locks  
To click against the teeth  
Of weasel and fox.  
And warm beneath  
Are eggs of cloudy green  
Whence hungry rats and lean  
Would stealthily suck  
New life, but for the mien,  
The bold ferocious mien  
Of the mother-duck.

## II.

Yes, ducks are valiant things  
On nests of twigs and straws,  
And ducks are soothy things  
And lovely on the lake  
When that the sunlight draws  
Thereon their pictures dim  
In colours cool.  
And when beneath the pool  
They dabble, and when they swim  
And make their rippling rings,  
O ducks are beautiful things!

But ducks are comical things:—  
As comical as you.  
Quack!  
They waddle round, they do.  
They eat all sorts of things,  
And then they quack.  
By barn and stable and stack  
They wander at their will,  
But if you go too near  
They look at you through black  
Small topaz-tinted eyes  
And wish you ill.  
Triangular and clear

They leave their curious track  
In mud at the water's edge,  
And there amid the sedge  
And slime they gobble and peer  
Saying "Quack! quack!"

He is willing to take a just punishment for all his sins. He is master of himself. That is a fine thing to be."

Then the poem should be read. It is suitable for learning and recitation.

## III.

When God had finished the stars and whirl  
of coloured suns  
He turned His mind from big things to fashion  
little ones,  
Beautiful tiny things (like daisies) He made,  
and then  
He made the comical ones in case the minds  
of men  
Should stiffen and become  
Dull, humourless and glum:  
And so forgetful of their Maker be  
As to take even themselves—*quite seriously*.  
Caterpillars and cats are lively and excellent  
puns:  
All God's jokes are good—even the practical  
ones!  
And as for the duck, I think God must have  
smiled a bit  
Seeing those bright eyes blink on the day He  
fashioned it.  
And He's probably laughing still at the sound  
that came out of its bill!

*F. W. Harvey.*

## WILLIAM ERNEST HENLEY

**Out of the Night (H).**—This poem is often published under the title of *Invictus*, which means unconquerable. There is a spirit of defiance in it which will not appeal to every one, but there is also a fine courage which is likely to appeal to boys and girls of nearly fourteen.

The teacher might introduce the poem by saying, "Here are the words of a brave man. He is enduring much suffering which he describes as living in a black night, but he is not daunted. In the fell clutch of circumstance he has made no complaint. *Fell* means cruel. He does not believe in Heaven and yet feels unafraid of death.

## OUT OF THE NIGHT

Out of the night that covers me,  
Black as the Pit from pole to pole,  
I thank whatever gods may be  
For my unconquerable soul.

In the fell clutch of circumstance  
I have not winced nor cried aloud.  
Under the bludgeonings of chance  
My head is bloody, but unbowed.

Beyond this place of wrath and tears  
Looms but the Horror of the shade,  
And yet the menace of the years  
Finds, and shall find, me unafraid.

It matters not how strait the gate,  
How charged with punishments the scroll,  
I am the master of my fate;  
I am the captain of my soul.

*William Ernest Henley.*

## ROBERT HERRICK

**A Thanksgiving to God (C).**—This poem has the charm of simplicity. The speaker is thankful for simple, ordinary things. It may be compared with Drinkwater's *Morning Thanksgiving* and reference may also be made to Rupert Brooke's *The Great Lover*, if the children have already heard either of those poems.

The following words may require explanation:—

*Unchipt, unblead.* The bread bin keeps the bread from crumbling or going mouldy. *Pulse* is grain. *Worts* and *purslain* are herbs. *Beet* is beetroot.

"Lord, 'tis thy plenty-dropping hand  
That soils my land."

*Soils* does not mean makes dirty but "covers my land with good soil."

"The while the conduits of my kine  
Run cream for wine."

A *conduit* is a water-pipe. Here it means the cows' udders which give creamy milk as good as wine.

*Fired with incense.* Incense is used in some churches as a symbol of the ascending of prayers to Heaven. Here the speaker offers his heart to God, burning with gratitude.

The poem should then be read. It is suitable for learning and recitation though it is rather long for the slower members of the class.

### A THANKSGIVING TO GOD

Lord, thou hast given me a cell,  
Wherein to dwell;  
A little house, whose humble roof  
Is weather proof;  
Under the spars of which I lie;  
Both soft and dry;  
Where thou, my chamber for to ward,  
Hast set a guard  
Of harmless thoughts, to watch and keep  
Me, while I sleep.  
Low is my porch, as is my fate;  
Both void of state;  
And yet the threshold of my door  
Is worn by th' poor,  
Who thither come, and freely get  
Good words, or meat.  
Like as my parlour, so my hall  
And kitchen's small;  
A little buttery, and therein  
A little bin,  
Which keeps my little loaf of bread  
Unchipt, unfleat;  
Some brittle sticks of thorn or briar  
Make me a fire,  
Close by whose living coal I sit,  
And glow like it.  
Lord, I confess too, when I dine,  
The pulse is thine,  
And all those other bits that be  
There placed by thee;  
The worts, the purslain, and the mess  
Of water-cress,

Which of thy kindness thou hast sent;  
And my content  
Makes those, and my beloved beet,  
To be more sweet.  
'Tis thou that crown'st my glittering hearth  
With guiltless mirth,  
And giv'st me wassail bowls to drink,  
Spiced to the brink.  
Lord, 'tis thy plenty-dropping hand  
That soils my land,  
And giv'st me, for my bushel sown,  
Twice ten for one;  
Thou mak'st my teeming hen to lay  
Her egg each day;  
Besides, my healthful ewes to bear  
Me twins each year;  
The while the conduits of my kine  
Run cream, for wine:  
All these, and better, thou dost send  
Me, to this end,—  
That I should render, for my part,  
A thankful heart;  
Which, fired with incense, I resign,  
As wholly thine;  
—But the acceptance, that must be,  
My Christ, by Thee.

*Robert Herrick.*

### THOMAS HOOD

**November (E).**— This poem will give pleasure especially if offered in foggy weather. All the introduction then needed would be, "Was it difficult to find the way to school this morning? Here is a poem written about a fog in London." It is hardly worth the time needed for learning and recitation unless there is a strong desire to have it.

### NOVEMBER

No sun—no moon!  
No morn—no noon—  
No dawn—no dusk—no proper time of day—  
No sky—no earthly view—  
No distance looking blue—  
No road—no street—no "t'other side the way"—  
No end to any Row—



No indications where the Crescents go—  
 No top to any steeple—  
 No recognitions of familiar people—  
 No courtesies for showing 'em—  
 No knowing 'em!  
 No travelling at all—no locomotion,  
 No inkling of the way—no notion—  
 "No go"—by land or ocean—  
 No mail—no post—  
 No news from any foreign coast—  
 No Park—no Ring—no afternoon gentility—  
 No company—no nobility,—  
 No warmth, no cheerfulness, no healthful ease,  
 No comfortable feel in any member—  
 No shade, no shine, no butterflies, no bees,  
 No fruits, no flowers, no leaves, no birds—  
 No—vember!

*T. Hood.*

#### RUDYARD KIPLING

**The Explorer (F).**—This poem could be read in conjunction with geography lessons on the exploration of the northern part of South Africa, or in history lessons on the expansion of the British Empire in the 19th century. If it is offered when it has no bearing on the current history or geography lessons, it should be prefaced by some description such as follows.

"We are not told in this poem which part of the world the explorer had ventured into. It is most likely South Africa. You must think of a settler living in a small town of log huts as far away as men had yet explored, A huge range of mountains brooded over him. There seemed to be no pass and no one knew what was beyond. The explorer could not rest until he had found out, so, against the advice of his friends, he took ponies and food and set off alone. He had to find grass for his ponies and water for himself and them, but he mounted higher and higher and found at last a mountain pass and knew he could get through it and down the other side. He did not know what sort of country he would find there, and on the pass his ponies died of cold and he nearly died himself. Still he went on, alone, sure that God was leading him, and for a

time he found himself on the slopes on the other side of the mountains in well-watered, fruit-bearing country where he found enough to live on. Then he came to desert. He nearly went out of his mind in the heat and loneliness; he caught fever and saw in delirium strange and frightening things. He recovered and pushed on and came to good land again. When he had rested and seen how good this land was for settlers his fellow townsmen followed him by his tracks. The poem gives his thoughts after this land *he* had found had been colonised by others. He has not become rich. No cities or rivers are named after him, but he remembers that it was he whom God chose to find the country and he is satisfied."

Then the poem should be read. The language is not difficult. The poem is very suitable for learning and recitation, especially by boys.

#### THE EXPLORER

"There's no sense in going further—it's the edge of cultivation,"

So they said, and I believed it—broke my land and sowed my crop—

Built my barns and strung my fences in the little border station

Tucked away below the foothills where the trails run out and stop.

Till a voice, as bad as Conscience, rang interminable changes

On one everlasting Whisper day and night repeated—so:

"Something hidden. Go and find it. Go and look behind the Ranges—

Something lost behind the Ranges. Lost and waiting for you. Go!"

So I went, worn out of patience; never told my nearest neighbours—

Stole away with pack and ponies—left 'em drinking in the town;

And the faith that moveth mountains didn't seem to help my labours

As I faced the sheer main-ranges, whipping up and leading down.

March by march I puzzled through 'em,  
 turning flanks and dodging shoulders,  
 Hurried on in hope of water, headed back  
 for lack of grass;  
 Till I camped above the tree-line—drifted  
 snow and naked boulders—  
 Felt free air astir to windward—knew I'd  
 stumbled on the Pass.

Thought to name it for the finder: but that  
 night the Norther found me—  
 Froze and killed the plains-bred ponies,  
 so I called the camp Despair,  
 (It's the Railway Gap to-day, though.)  
 Then my Whisper waked to hound me:—  
 "Something lost behind the Ranges. Over  
 yonder. Go you there!"

Then I knew, the while I doubted—knew  
 His Hand was certain o'er me.  
 Still—it might be self-delusion—scores of  
 better men had died—  
 I could reach the township living, but . . .  
 He knows what terrors tore me . . .  
 But I didn't . . . but I didn't. I went  
 down the other side.

Till the snow ran out in flowers, and the  
 flowers turned to aloes,  
 And the aloes sprung to thickets and a  
 brimming stream ran by;  
 But the thickets dwined to thorn-scrub, and  
 the water drained to shallows—  
 And I dropped again on desert, blasted  
 earth, and blasting sky . . .

I remember lighting fires; I remember  
 sitting by them;  
 I remember seeing faces, hearing voices  
 through the smoke;  
 I remember they were fancy—for I threw a  
 stone to try 'em.  
 "Something lost behind the Ranges," was  
 the only word they spoke.

I remember going crazy. I remember that I  
 knew it  
 When I heard myself hallooing to the  
 funny folk I saw.

Very full of dreams that desert: but my two  
 legs took me through it.  
 And I used to watch 'em moving with the  
 toes all black and raw.

But at last the country altered—White man's  
 country past disputing—  
 Rolling grass and open timber, with a  
 hint of hills behind—  
 There I found me food and water, and I lay  
 a week recruiting,  
 Got my strength and lost my nightmares.  
 Then I entered on my find.

Thence I ran my first rough survey—chose  
 my trees and blazed and ringed 'em—  
 Week by week I pried and sampled—  
 week by week my findings grew.  
 David went to look for donkeys, and by  
 God he found a kingdom!  
 But by God, who sent His Whisper, I had  
 struck the worth of two!

Up along the hostile mountains, where the  
 hair-poised snow-slide shivers—  
 Down and through the big fat marshes  
 that the virgin ore-bed stains,  
 Till I heard the mile-wide mutterings of  
 unimagined rivers,  
 And beyond the nameless timber saw  
 illimitable plains!

Plotted sites of future cities, traced the easy  
 grades between 'em;  
 Watched unharnessed rapids wasting fifty  
 thousand head an hour;  
 Counted leagues of water-frontage through  
 the axe-ripe woods that screen 'em—  
 Saw the plant to feed a people—up and  
 waiting for the power!

Well I know who'll take the credit—all the  
 clever chaps that followed—  
 Came, a dozen men together—never knew  
 my desert fears;  
 Tracked me by the camps I'd quitted, used  
 the water-holes I'd hollowed.  
 They'll go back and do the talking. They'll  
 be called the Pioneers!

They will find my sites of townships—not  
the cities that I set there.

They will rediscover rivers—not my rivers  
heard at night.

By my own old marks and bearings they will  
show me how to get there,

By the lonely cairns I builded they will  
guide my feet aright.

Have I named one single river? Have I  
claimed one single acre?

Have I kept one single nugget—(barring  
samples)? No, not I.

Because my price was paid me ten times  
over by my Maker.

But you wouldn't understand it. You go  
up and occupy.

Ores you'll find there; wood and cattle;  
water-transit sure and steady

(That should keep the railway rates down),  
coal and iron at your doors.

God took care to hide that country till He  
judged His people ready,

Then He chose me for His Whisper, and  
I've found it, and it's yours!

Yes, your "Never-never country"—yes,  
your "edge of cultivation"

And "no sense in going further"—till I  
crossed the range to see.

God forgive me! No, I didn't. It's God's  
present to our nation.

Anybody might have found it but—His  
Whisper came to Me!

*Rudyard Kipling.*

**The Palace (H).**—This poem is an allegory  
on the theme of unfulfilled ambition. Andrea  
del Sarto in Browning's poem says,

"A man's reach should exceed his grasp,  
Or what's a heaven for?"

Ambition causes men to stretch out to-  
wards a goal beyond their reach. Were it  
not so, there would be no progress in art  
or science. Men strive all their lives towards  
a chosen end and die with their goal un-  
attained. Browning in several of his poems

shows the success that lies in this apparent  
failure. Here, the builder—a man of power  
since he was a king, and a builder since he  
calls himself a master mason—wished to  
build a fine palace. He was not allowed to  
finish it and someone else would use his  
stones for a palace to be built in the future.

Children cannot understand all this. They  
will understand the story and its implication  
will stir in the subconsciousness of some of  
them and that is all the teacher can expect.

He should tell the story in a simple way  
such as this:—

"This is a story of a king. He was not  
only a king but an artist as well—a builder.  
He wanted to build a beautiful palace.  
When he was digging out the foundations  
he came upon the ruins of the foundations  
of another building. He looked at them and  
thought they were badly planned and that  
his palace would be much finer. He looked  
again and found on the stones these words,  
'After me cometh a Builder. Tell him, I,  
too, have known.' He used these old stones  
and pieces of marble in his new work and  
built half his palace. Then spirits came to  
him and told him he could build no longer.  
His half-built palace was to fall in ruins like  
that other. He stopped his work, but he,  
like that other builder, carved on his wood  
and his stones those same words, 'After me  
cometh a Builder. Tell him, I, too, have  
known.'"

The following words may need explanation.

*Verse 3.*—*Quoins* are corner stones. *Ashlars*  
are stones smoothed for the face of a wall.

*Verse 6.*—*Shears* are cuttings of timber.

The poem is very suitable for learning and  
recitation.

### THE PALACE

When I was a King and a Mason—a Master  
proven and skilled—

I cleared me ground for a palace such as a  
King should build.

I decreed and dug down to my levels. Pres-  
ently, under the silt,

I came on the wreck of a palace such as a  
King had built.

There was no worth in the fashion—there  
was no wit in the plan—

Hither and thither, aimless, the ruined foot-  
ings ran—

Masonry, brute, mishandled, but carven on  
every stone:

*"After me cometh a Builder. Tell him, I too  
have known."*

Swift to my use in my trenches, where my  
well-planned ground-works grew,

I tumbled his quoins and his ashlar, and cut  
and reset them anew.

Lime I milled of his marbles; burned it,  
slacked it, and spread;

Taking and leaving at pleasure the gifts of  
the humble dead.

Yet I despised not nor gloried; yet as we  
wrenched them apart,

I read in the razed foundations the heart of  
that builder's heart.

As he had risen and pleaded, so did I under-  
stand

The form of the dream he had followed in  
the face of the thing he had planned.

. . . . .

When I was a King and a Mason—in the  
open noon of my pride,

They sent me a Word from the Darkness—  
They whispered and called me aside.

They said—"The end is forbidden." They  
said—"Thy use is fulfilled,

And thy palace shall stand as that other's—  
the spoil of a King who shall build."

I called my men from my trenches, my  
quarries, my wharves, and my shears.

All I had wrought I abandoned to the faith  
of the faithless years.

Only I cut on the timber, only I carved on  
the stone:

*After me cometh a Builder. Tell him, I too  
have known!*

*Rudyard Kipling.*

**Gunga Din (F).**—This poem is especially  
attractive to boys. That it is written in

uneducated speech is an additional attrac-  
tion to children who are always being told  
to speak correctly, but the devotion of the  
Indian soldier is, of course, the central point.  
The teacher should tell the story first.

"An English soldier tells the story of how  
his life was saved by an Indian soldier. He  
was shot in the stomach in a battle. Gunga  
Din the Indian brought him water and carried  
him to a first-aid post. Just as they got  
there, Gunga Din was shot dead."

Then the teacher should read the poem.  
It is usually very popular for learning and  
recitation. In addition to the words explained  
by Kipling himself, the teacher, on going  
over it a second time, may need to explain  
the following.

"An' you're sent to penny-fights an'  
Aldershot it" refers to the sham battles  
which take place in manoeuvres; *bhisti* is a  
water-carrier; *hitherao* is "Come here!";  
*dooli* is a covered stretcher.

#### GUNGA DIN

You may talk o' gin and beer

When you're quartered safe out 'ere,

An' you're sent to penny-fights an' Aldershot  
it;

But when it comes to slaughter

You will do your work on water,

An' you'll lick the bloomin' boots of 'im that's  
got it.

Now in Injia's sunny clime,

Where I used to spend my time

A-servin' of 'Er Majesty the Queen,

Of all them blackfaced crew

The finest man I knew

Was our regimental bhisti, Gunga Din.

He was "Din! Din! Din!"

You limpin' lump o' brick-dust, Gunga Din!

Hi! slippery *hitherao*!

Water, get it! *Panee lao*!<sup>1</sup>

You squidgy-nosed old idol, Gunga Din."

The uniform 'e wore

Was nothin' much before,

An' rather less than 'arf o' that be'ind,

<sup>1</sup> Bring water swiftly.

For a piece o' twisty rag  
 An' a goatskin water-bag  
 Was all the field-equipment 'e could find.  
 When the sweatin' troop-train lay  
 In a sidin' through the day,  
 Where the 'cat would make your bloomin'  
   eyebrows crawl,  
 We shouted "Harry By!"<sup>1</sup>  
 Till our throats were bricky-dry,  
 Then we wopped 'im 'cause 'e couldn't serve  
   us all.

It was "Din! Din! Din!  
 You 'eathen, where the mischief 'ave you  
   been?  
 You put some *juldee*<sup>2</sup> in it  
 Or I'll *marrow*<sup>3</sup> you this minute  
 If you don't fill up my helmet, Gunga  
   Din!"

'E would dot an' carry one  
 Till the longest day was done;  
 An' 'e didn't seem to know the use o' fear.  
 If we charged or broke or cut,  
 You could bet your bloomin' nut,  
 'E'd be waitin' fifty paces right flank rear.  
 With 'is mussick<sup>4</sup> on 'is back,  
 'E would skip with our attack,  
 An' watch us till the bugles made "Retire."  
 An' for all 'is dirty 'ide  
 'E was white, clear white, inside  
 When 'e went to tend the wounded under fire!

It was "Din! Din! Din!"  
 With the bullets kickin' dust-spots on the  
   green.

When the cartridges ran out,  
 You could hear the front-rank shout,  
 "Hi! Ammunition-mules and Gunga Din!"

I sha'n't forgit the night  
 When I dropped be'ind the fight  
 With a bullet where my belt-plate should 'a'  
   been.

I was chokin' mad with thirst,  
 An' the man that spied me first  
 Was our good old grinnin', gruntin' Gunga  
   Din.

'E lifted up my 'ead,  
 An' he plugged me where I bled,

An' 'e guv me 'arf-a-pint o' water-green:  
 It was crawlin' and it stunk,  
 But of all the drinks I've drunk,  
 I'm gratefulest to one from Gunga Din.

It was "Din! Din! Din!"  
 'Ere's a beggar with a bullet through 'is  
   spleen;  
 'E's clawin' up the ground,  
 An' 'e's kickin' all around:  
 For Gawd's sake git the water, Gunga  
   Din!"

'E carried me away  
 To where a dooli lay,  
 An' a bullet come an' drilled the beggar  
   clean.

'E put me safe inside,  
 An' just before 'e died,  
 "I 'ope you liked your drink," sez Gunga  
   Din.

So I'll meet 'im later on  
 At the place where 'e is gone—  
 Where it's always double drill and no canteen;  
 'E'll be squattin' on the coals  
 Givin' drink to poor damned souls,  
 An' I'll get a swig in hell from Gunga Din!  
 Yes, Din! Din! Din!

You Lazarushian-leather Gunga Din!  
 Though I've belted you and flayed you,  
 By the livin' Gawd that made you,  
 You're a better man than I am, Gunga Din.  
Rudyard Kipling.

#### JOHN MASEFIELD

**Laugh and Be Merry (H).**—Comment,  
 phrase by phrase, would ruin this poem.  
 For instance, no prose equivalent can be  
 found for—

"God made Heaven and Earth for joy He  
   took in a rhyme."

The teacher would be wise to give only a  
 brief introduction such as, "Here is a poem  
 of a happy mood." Then read it and leave  
 it to make its own impression. It is suitable  
 for learning and recitation, but needs to be  
 very well spoken.

<sup>1</sup> Equivalent for "O Brother."

<sup>2</sup> Be quick.

<sup>3</sup> Hit you.

<sup>4</sup> Water-skin.

## LAUGH AND BE MERRY

Laugh and be merry, remember, better the  
 world with a song,  
 Better the world with a blow in the teeth of  
 a wrong.  
 Laugh, for the time is brief, a thread the  
 length of a span.  
 Laugh and be proud to belong to the old  
 proud pageant of man.

Laugh and be merry: remember, in olden  
 time,  
 God made Heaven and Earth for joy He  
 took in a rhyme,  
 Made them, and filled them full with the  
 strong red wine of His mirth,  
 The splendid joy of the stars; the joy of the  
 earth.

So we must laugh and drink from the deep  
 blue cup of the sky,  
 Join the jubilant song of the great stars  
 sweeping by,  
 Laugh, and battle, and work, and drink of  
 the wine outpoured  
 In the dear green earth, the sign of the joy  
 of the Lord.

Laugh and be merry together, like brothers  
 akin,  
 Guesting awhile in the rooms of a beautiful inn,  
 Glad till the dancing stops, and the lilt of  
 the music ends.  
 Laugh till the game is played; and be you  
 merry, my friends.

*John Masefield.*

## ALICE MEYNELL

**November Blue (E).**—This poem is particularly suitable for town children, for though the blue November dusk is beautiful in the country, the beauty mentioned here is in a town. It is a beauty which children can easily see for themselves, and the poem should be taken in November. The teacher could begin by saying, "Do you think November is a beautiful month?" The answer will probably be "No." "But it

sometimes is very beautiful and I will tell you when. Look across (mention the local market place or some wide street known to the children) at dusk one of these afternoons. Look how orange the street-lamps and lights in shop windows appear and how blue the air—a grey, mauve, blue it is. In this poem Alice Meynell says that the sky over London is not blue, but brown. That is because of the smoke from the chimneys, but in the mists of November evenings, the air is blue as if the sky had come to earth. Look for it and see if she is right." The poem should be read. It is suitable for learning and recitation.

## NOVEMBER BLUE

O heavenly colour, London town  
 Has blurred it from her skies;  
 And, hooded in an earthly brown,  
 Unheaven'd the city lies.  
 No longer standard-like this hue  
 Above the broad road flies;  
 Nor does the narrow street the blue  
 Wear, slender pennon-wise.

But when the gold and silver lamps  
 Colour the London dew,  
 And, misted by the winter damps,  
 The shops shine bright anew,—  
 Blue comes to earth, it walks the street,  
 It dyes the wide air through;  
 A mimic sky about their feet,  
 The throng go crowned with blue.

*Alice Meynell.*

## COVENTRY PATMORE

**The Toys (C.D).**—The story in this poem is easy to follow and the intention behind it is clear. The teacher might read it to the class without any introduction except to say that he will ask the class at the end to tell the story. This would be fatal to interest if done often, but is suitable here. The points which should emerge are that the boy was motherless; his father punished him for disobedience and sent him to bed. The child gathered his toys around him and cried him-

self to sleep. The father went to see him later on and felt that he himself was but a child in the sight of God.

### THE TOYS

My little Son, who look'd from thoughtful eyes  
And moved and spoke in quiet grown-up wise,  
Having my law the seventh time disobey'd,  
I struck him, and dismiss'd  
With hard words and unkiss'd,  
—His mother, who was patient, being dead,  
Then, fearing lest his grief should hinder sleep,  
I visited his bed,  
But found him slumbering deep,  
With darken'd eyelids, and their lashes yet  
From his late sobbing wet.  
And I, with moan,  
Kissing away his tears, left others of my own;  
For, on a table drawn beside his head,  
He had put, within his reach,  
A box of counters and a red-vein'd stone,  
A piece of glass abraded by the beach,  
And six or seven shells,  
A bottle with bluebells,  
And two French copper coins, ranged there  
with careful art,  
To comfort his sad heart.  
So when that night I pray'd  
To God, I wept, and said:  
Ah, when at last we lie with trancèd breath,  
Not vexing Thee in death,  
And thou rememberest of what toys  
We made our joys,  
How weakly understood  
Thy great commanded good,  
Then, fatherly not less  
Than I whom Thou hast moulded from the  
clay,  
Thou'lt leave Thy wrath, and say,  
'I will be sorry for their childishness.'

*Coventry Patmore.*

### DANTE GABRIEL ROSSETTI

**The Woodspurge (E).**—Teachers themselves will know from experience the way the mind has of focusing with fierce intensity on some unimportant object during a moment

of passionate emotion, such as that experienced on receiving some heart-breaking news. The mind subconsciously attempts to gain time and poise by doing this. The small insignificant object remains for ever afterwards a vivid memory fraught with emotion. The children will not understand this. The teacher might explain as follows:

"When you are older you will know that the mind sometimes does a strange thing. If someone suddenly hears bad news, that a friend is dead, for instance, he will find himself staring fixedly at the blobs of paint on a door, the cracks in the tiles on the hearth, or something of the kind that he has never noticed before. After a minute or two, his mind will begin to work again and he will answer the speaker or do whatever he has to do. He will never forget those blobs of paint or those cracks in the tiles or whatever it was. Here in the poem is a man who is in some grief; we do not know what is the cause of his grief; he is sitting in a backyard somewhere with his head bowed over his knees. All he can see are a few weeds growing there and his eyes are fixed on one of them, the woodspurge. He knows that all his life he will remember the shape of the woodspurge flower."

A picture of woodspurge should be shown. The poem should then be read. It is not among the most suitable for learning and recitation as children usually speak more dramatic poems best.



WOODSPURGE

### THE WOODSPURGE

The wind flapped loose, the wind was still,  
Shaken out dead from tree and hill:  
I had walked on at the wind's will,—  
I sat now, for the wind was still.

Between my knees my forehead was,—  
My lips, drawn in, said not Alas!  
My hair was over in the grass,  
My naked ears heard the day pass.

My eyes, wide open, had the run  
Of some ten weeds to fix upon;  
Among those few, out of the sun,  
The woodspurge flowered, three cups in one.

From perfect grief there need not be  
Wisdom or even memory:  
One thing then learnt remains to me,—  
The woodspurge has a cup of three.

*Dante Gabriel Rossetti.*

### WILLIAM SHAKESPEARE

**Dirge from "Cymbeline" (H).**—In the play these words are spoken over Imogen who is supposed to be dead but who is only in a trance. The story of the play is not necessary for the enjoyment of the poem. It is enough for the teacher to say that this poem comes in one of Shakespeare's plays and is a beautiful lament to be spoken over a dead person. The dead need not fear heat or cold. Even the young will someday die and become dust, dusty as chimney-sweepers who work in dust and will themselves be dust one day. The dead need not fear the power of great people nor worry about their clothes nor their food. Kings, learned people, doctors, all men whoever they are, will someday be only dust. The dead need never again fear the lightning or a thunderbolt, or slander, or other people's fault-finding. At the end, a kind of blessing is spoken—"May this dead person remain safe from all forms of magic and from ghosts and have a quiet sleep in the grave and be remembered by others."

The poem should then be read. It is suitable for learning and recitation and is complete without the last verse.

### DIRGE FROM "CYMBELINE"

Fear no more the heat o' the sun,  
Nor the furious winter's rages;  
Thou thy worldly task hast done,  
Home art gone, and ta'en thy wages:  
Golden lads and girls all must  
As chimney-sweepers, come to dust.

Fear no more the frown o' the great,  
Thou art past the tyrant's stroke;  
Care no more to clothe, and eat;  
To thee the reed is as the oak:  
The sceptre, learning, physic, must  
All follow this, and come to dust.

Fear no more the lightning-flash,  
Nor th' all-dreaded thunder-stone;  
Fear not slander, censure rash,  
Thou hast finish'd joy and moan:  
All lovers young, all lovers must,  
Consign to thee, and come to dust.

No exorciser harm thee!  
Nor no witchcraft charm thee!  
Ghost unlaid forbear thee!  
Nothing ill come near thee!  
Quiet consummation have;  
And renown'd be thy grave!  
*William Shakespeare.*

### DORA SIGERSON SHORTER

**The Comforters (H).**—All the teacher need say by way of introduction is, "Sometimes when people are very unhappy, a kind of comfort comes to them in the wind, the trees, sunlight, rain or the sight of flowers. Here is someone weeping for someone dead and finding the wind and the rain a little comforting." Then the teacher should read the poem and add no comment. It is suitable for learning and recitation.

### THE COMFORTERS

When I crept over the hill, broken with tears,  
When I crouched down on the grass, dumb  
in despair,  
I heard the soft croon of the wind bend to  
my ears,  
I felt the light kiss of the wind touching  
my hair.

When I stood lone on the height, my sorrow  
did speak,  
As I went down the hill, I cried and I  
cried,





*From the painting by Fuseli.*

### THE THREE WITCHES

[Photo: Mansell.]

This powerful painting which shows the artist's gift of representing the grotesque at its best, is one of Fuseli's many illustrations to Shakespeare's works.

The soft little hands of the rain stroking my  
cheek,  
The kind little feet of the rain ran by my  
side.

When I went to thy grave, broken with tears,  
When I crouched down in the grass, dumb  
in despair,  
I heard the sweet croon of the wind soft in  
my ears,  
I felt the kind lips of the wind touching  
my hair.

When I stood lone by thy cross, sorrow did  
speak,  
When I went down the long hill, I cried  
and I cried,  
The soft little hands of the rain stroked my  
pale cheek,  
The kind little feet of the rain ran by my  
side.

*Dora Sigerson Shorter.*

### JOHN SCOTT

**Ode on Hearing the Drum (B).**—This poem is useful in counteracting the warlike phase that boys of thirteen usually go through. The teacher might introduce it by some remark upon the sad waste of war, and the misery and suffering it brings. He should then say that this poem was written by a Quaker. We do not call men to war by sounding a drum nowadays, but in the 18th century that was how the men were summoned.

The soldiers are said

"To sell their liberty for charms  
Of tawdry lace, and glittering arms;"

This means that men went to fight as mercenaries—that is, they fought for pay only, not for an ideal or for something they believed was right, as the millions of men in the last war fought. All our soldiers wear khaki, and it is difficult to think of them in lace. *Lace* means the braid which we can still see on bandmen. *Swains* means young men.

### ODE ON HEARING THE DRUM

I hate that drum's discordant sound,  
Parading round, and round, and round:  
To thoughtless youth it pleasure yields,  
And lures from cities and from fields,  
To sell their liberty for charms  
Of tawdry lace, and glittering arms;  
And when ambition's voice commands,  
To march, and fight, and fall, in foreign lands.

I hate that drum's discordant sound,  
Parading round, and round, and round:  
To me it talks of ravaged plains,  
And burning towns, and ruined swains,  
And mangled limbs, and dying groans,  
And widows' tears, and orphans' moans;  
And all that misery's hand bestows,  
To fill the catalogue of human woes.

*John Scott.*

### LORD TENNYSON

**Ring Out, Wild Bells (H).**—This poem should be offered at the beginning of the January term. At the end of the previous term the children's thoughts are fuller of Christmas than of the New Year. The children may have stayed up to see the New Year in and heard the wireless programme or they may have heard church bells in their neighbourhood at the last midnight of the old year. They should be asked about this. This poem is just as applicable to our day as to the time when it was written and needs little explanation.

*Verse 3.*—*Redress* means justice.

*Verse 4.*—"Narrowing lust of gold." *Riches* tempt man to be narrow-minded and selfish.

When the teacher has read the poem, he could say, "That poem was written just about a hundred years ago, but it is all true to-day." It is very suitable for learning and recitation.

### RING OUT, WILD BELLS

Ring out, wild bells, to the wild sky,  
The flying cloud, the frosty light:  
The year is dying in the night;  
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,  
 Ring, happy bells, across the snow;  
 The year is going, let him go;  
 Ring out the false, ring in the true.

Ring out the grief that saps the mind,  
 For those that here we see no more;  
 Ring out the feud of rich and poor,  
 Ring in redress to all mankind.

Ring out old shapes of foul disease,  
 Ring out the narrowing lust of gold;  
 Ring out the thousand wars of old,  
 Ring in the thousand years of peace.

Ring in the valiant man and free,  
 The larger heart, the kindlier hand;  
 Ring out the darkness of the land,  
 Ring in the Christ that is to be.

*Lord Tennyson.*

**The Shell (E).**—The teacher should be able to produce a shell from a seashore and pass it round the class. "What is it? A shell. Where do you think I found it? On the shore at —. Is it a common thing or rare? Quite common. You must have found dozens of them if you have ever been to the sea. (Children as a result of this will probably bring shells unasked to show the teacher at the next opportunity and their treasures should be duly admired.) Now you shall hear what Tennyson thought when he picked up a shell such as this. Look at the pointed end. That is called the spire. These curly lines are whorls (to rhyme with *girls*). Seas fall over the shells every day as the tide comes up and to a tiny object like this a wave is like a cataract or a waterfall. Yet the seas, which can break the mast of a ship, have not broken up this little shell. That is what Tennyson thought when he picked up a shell on the coast of Brittany."

If no shell can be produced, a picture must be shown instead and the introduction modified accordingly.

The poem should then be read. It is suitable for learning and recitation.

### THE SHELL

See what a lovely shell,  
 Small and pure as a pearl,  
 Lying close to my foot,  
 Frail, but a work divine,  
 Made so fairly well  
 With delicate spire and whorl,  
 How exquisitely minute,  
 A miracle of design!

Slight, to be crush'd with a tap  
 Of my finger-nail on the sand;  
 Small, but a work divine;  
 Frail, but of force to withstand,  
 Year upon year, the shock  
 Of cataract seas that snap  
 The three-decker's oaken spine  
 Athwart the ledges of rock,  
 Here on the Breton strand!

*Lord Tennyson.  
 From "Maud."*

**Crossing the Bar (C).**—Tennyson wrote this poem shortly before his death. It has been set to music and is sometimes used as a hymn.

The bar is a bank of sand, gravel, or other matter especially at the mouth of a river or harbour obstructing navigation. When ships pass beyond it, they are out in the open sea and no longer in its shelter. *Bourne* means boundary.

The whole poem is a sustained metaphor. It is not the most suitable for learning and recitation because it is not natural for children to think much about death. As they sometimes do so, and the poem has beauty, it is very suitable for inclusion in an entertainment lesson.

### CROSSING THE BAR

Sunset and evening star,  
 And one clear call for me!  
 And may there be no moaning of the bar,  
 When I put out to sea,

But such a tide as moving seems asleep,  
 Too full for sound and foam,  
 When that which drew from out the bound-  
 less deep  
 Turns again home.

Twilight and evening bell,  
 And after that the dark!  
 And may there be no sadness of farewell,  
 When I embark;

For tho' from out our bourne of Time and  
 Place  
 The flood may bear me far,  
 I hope to see my Pilot face to face  
 When I have cross'd the bar.

*Lord Tennyson.*

#### WALT WHITMAN

**O Captain! My Captain!** (H).—Children will not understand this poem at all unless they are told that it is a dirge for Abraham Lincoln. They should be given a brief account of him. He was President of the United States of America at the time of the Civil War in the middle of the 19th century. His wisdom, determination and patience brought victory to the north and he was acclaimed as a national hero. On the night of a gala performance at the opera given to celebrate victory he was shot dead by a fanatic in the theatre. Teachers who read Drinkwater's play, *Abraham Lincoln*, will become acquainted with this hero more completely than by reference to history text-books. The play can be relied upon for historical truth. It is possible to read parts of it with a bright class.

The poem is a sustained metaphor. Lincoln is the Captain, the fearful trip the war, the ship is the country piloted by the Captain safely into port after a dangerous voyage, but while the people on the shore are rejoicing, their Captain drops dead upon the deck.

The poem is suitable for learning and recitation.

#### O CAPTAIN! MY CAPTAIN!

O Captain! my Captain! our fearful trip is  
 done,  
 The ship has weather'd every rack, the prize  
 we sought is won,  
 The port is near, the bells I hear, the people  
 all exulting,  
 While follow eyes the steady keel, the vessel  
 grim and daring;  
 But O heart! heart! heart!  
 O the bleeding drops of red!  
 Where on the deck my Captain lies,  
 Fallen cold and dead.

O Captain! my Captain! rise up and hear the  
 bells;  
 Rise up—for you the flag is flung—for you  
 the bugle trills,  
 For you bouquets and ribbon'd wreaths—  
 for you the shores crowding,  
 For you they call, the swaying mass, their  
 eager faces turning:  
 Here, Captain! dear father!  
 This arm beneath your head!  
 It is some dream that on the deck  
 You've fallen cold and dead.

My Captain does not answer, his lips are pale  
 and still,  
 My father does not feel my arm, he has no  
 pulse nor will;  
 The ship is anchor'd safe and sound, its voy-  
 age closed and done,  
 From fearful trip the victor ship comes in  
 with object won;  
 Exult, O shores! and ring, O bells!  
 But I, with mournful tread,  
 Walk the deck my Captain lies,  
 Fallen cold and dead.

*Walt Whitman.*

#### CHARLES WOLFE

**The Burial of Sir John Moore** (B).—In preparation for the reading of this poem it is necessary to remind the class of the Napoleonic wars which were fought all over Europe, including Spain. Corunna should be

pointed out on a map. The English were retreating and making quickly for the shore in order to embark on the waiting ships. The French were in pursuit and Sir John Moore, sending his men on before him, was almost in the rear of the British force. He was shot and fell dying. He urged his men to leave him but they carried him with them. He died before nightfall and a handful of men risked their lives in giving him burial before going aboard.

The poem should then be read. It is suitable for learning and recitation.

#### THE BURIAL OF SIR JOHN MOORE AFTER CORUNNA

Not a drum was heard, not a funeral note,  
As his corse to the rampart we hurried;  
Not a soldier discharged his farewell shot  
O'er the grave where our hero we buried.

We buried him darkly at dead of night,  
The sods with our bayonets turning,  
By the struggling moonbeam's misty light  
And the lanthorn dimly burning.

No useless coffin enclosed his breast,  
Not in sheet or in shroud we wound  
him;

But he lay like a warrior taking his rest  
With his martial cloak around him.

Few and short were the prayers we said,  
And we spoke not a word of sorrow;  
But we steadfastly gazed on the face that was  
dead,  
And we bitterly thought of the morrow.

We thought, as we hollow'd his narrow bed  
And smooth'd down his lonely pillow,  
That the foe and the stranger would tread o'er  
his head,  
And we far away on the billow!

Lightly they'll talk of the spirit that's gone,  
And o'er his cold ashes upbraid him---  
But little he'll reck, if they let him sleep on  
In the grave where a Briton has laid him.

But half of our heavy task was done  
When the clock struck the hour for retiring;  
And we heard the distant and random gun  
That the foe was sullenly firing.

Slowly and sadly we laid him down,  
From the field of his fame fresh and gory;  
We carved not a line, and we raised not a  
stone,  
But we left him alone in his glory.

*Charles Wolfe.*

## THE DETAILED STUDY OF POEMS

**T**HROUGHOUT these pages emphasis has been laid on the danger of too detailed a study of poems. The study of poetry is at the present day over-intellectualised in very many schools. Understanding of words and phrases is, of course, necessary, but over-explanation reduces the poem to a collection of verbal units and all spirit and feeling fly away. Once again, teachers are strongly advised to put the poem first, and the analysis of it, with study of figures of speech and comparison with other poems, a long way behind. This

caution against killing poetry cannot be too strongly stressed.

However, some analysis, some "seeing the wheels go round," can be very interesting, and suggestions now follow as to what can be done in this direction.

The study of poetry should be kept simple. Teachers should always remember that very little genuine literary criticism is within the scope of children from eleven to fourteen. Alliteration, personification, similes and metaphors, refrains and certain noticeable metres are about all that should be considered.

Lessons on the study of poems should not be part of the cycle of lessons mentioned earlier, nor should they be given continually. The poems studied should be some of those which are already well-known and liked. Such lessons should be given at long intervals in the two years from eleven to thirteen. They should come between the ordinary cycles and the children made aware that their purpose is different. Suggestions follow of methods which have been found useful.

Most children are keen collectors. Once they can recognise a few common devices they will be pleased to make lists of them. Poetry notebooks should be provided and the book divided into sections as the work proceeds.

**Alliteration.**—The teacher should write this word on the board and explain its meaning. The children should have their poetry books and their notebooks at hand. The lesson should begin with five minutes of a game: "Let us make some alliterative sentences for ourselves. 'Billy Button bought a biscuit.'" Let the children offer more suggestions. After a few have been heard and any outstanding ones praised, the teacher should continue, "I played that game with you for a reason. Alliteration is often used in poetry. Now look at the poems I have read to you this term and those you have learned and find sentences with alliteration in them." Take the answers as quickly as they are offered till about eight have been given. Then let the children write ALLITERATION at the top of the first page in their notebooks and copy alliterative sentences of their own finding from the poems before them. The pages should be well arranged, the quotations being accurately copied, the origin written beneath each and a space left before the next. The children will have many quotations in common but there is no need for their books to be all alike. It should be pointed out that a whole sentence need not be written. Their books should show such quotations as these:—

"The great green sea."  
*Off the Ground* by Walter de la Mare.

"Laces for a lady, letters for a spy."  
*A Snuggler's Song* by Rudyard Kipling.

"His beard poked out, all bristly-black."  
*In the Orchard* by James Stephens.

"Sir Patrick Spens is the best sailor  
That sails upon the sea."  
*Sir Patrick Spens*. Anon.

"I wish my grave were growing green."  
*Helen of Kirkconnell*. Anon.

"Ruffling his hoary raiment through."  
*The Supper* by Walter de la Mare.

"The cruel, crawling foam,  
The cruel, hungry foam."  
and

"The western wind was wild."  
*The Sands of Dee* by Charles Kingsley.

The children can work at this till five minutes before the end of the lesson (which is supposed to be a half-hour one). Then the teacher should stop the children, allowing each to finish the quotation he is writing at the moment. As many children as time allows should be asked to read out one quotation each from their notebooks. The teacher should say, "Read the nicest one which no one else has read." The value of this is that alliteration appeals more to the ear than to the eye.

For some children this will be only another school task, while others will delight in it, partly through enjoyment of the sounds and partly because the work appeals to the collecting interest. Any child who wishes to add to his collection in his spare time should be encouraged to do so. This work may also help, in other lessons, to occupy a child who has finished before the others. Children work at very different paces, and it does not matter if some have twenty examples and others only three or four. It does matter, however, that the quotations should be accurately copied. The teacher

would have an opportunity while the class is at work of going round and supervising. Any inaccurate quotation should be rewritten.

**Similes and metaphors.**—When this subject is introduced to the children for the first time it will require two lessons.

**FIRST LESSON.**—Similes and metaphors serve the same purpose, namely, to cause one object to suggest another object or idea to the mind. The difference between them is that in simile the comparison is directly expressed by the use of the words "like" or "as" and in metaphor the comparison is not stated but implied. This must be carefully explained. Children find it a little confusing at first, so instead of being allowed to range through the poems for themselves, it is better for the teacher to give them examples and then to see that the children's quotations have been correctly chosen before they are written. He should ask them to leave about six pages blank after their quotations of alliterations and to write **SIMILES** at the top of a page. Then they should leave about eight more pages and write **METAPHORS** at the top of the next page. When this has been done, the teacher should offer some examples and let the children write them on the right pages in their books. Examples should be taken only from poems the children know. The quotations below are suggested as being likely ones.

*Similes.*—

"And while now the great San Philip hung  
above us *like a cloud*."

*The Ballad of the Revenge* by Tennyson.

"Love swells *like the Solway* but ebbs *like the tide*." *Lochinvar* by Sir Walter Scott.

"And green and blue his sharp eyes twinkled  
*Like a candle-flame* where salt is sprinkled,"  
*The Pied Piper* by Robert Browning.

"The Assyrian came down *like the wolf on the fold*,

And the sheen of his spears was *like stars on the sea*

.....  
*Like the leaves of the forest when Summer was green*

That host, with their banners, at sunset was seen.

.....  
And the might of the Gentile, unsmeared by the sword,

Hath melted *like snow* in the glance of the Lord."

*The Destruction of Sennacherib* by Lord Byron.

*Metaphors.*—

"Let us bang these *dogs* of Seville."

*The Ballad of the Revenge* by Tennyson.

"and all unseen,  
*Romance* brought up the 9.15."

*The King* by Rudyard Kipling.

"For the *Angel of Death* spread his wings on the blast

And breathed in the face of the foe as he passed."

*The Destruction of Sennacherib* by Lord Byron.

Similes are plentiful but metaphors in poems suitable for children are more rare. However, if the children have understood this figure of speech they will find an increasing number of examples as the work continues. It should be pointed out that similes and metaphors are used in prose writing and in speech as well as in poetry. The writing of about three or four examples of each kind together with the teacher's preliminary explanation will occupy one lesson.

**SECOND LESSON.**—In this lesson the children should explore for themselves. Since metaphors are more difficult to find, the teacher could set eight or ten of the brighter children to look for them for ten minutes or so, letting the others find similes. When a hand goes up the teacher should go to the child and confirm or reject his choice. Those confirmed can be entered by the child in his book and later offered by

him to the class. The second half of the lesson should be spent by asking the children to write down as many of the discovered examples as time allows. The teacher should call upon one child after another for those he has himself approved to give the class the reference. It is difficult to keep the children working together at this. Any very slow children must leave out a few of the examples.

**Personification.**—The teacher should begin by a few questions on alliteration, similes and metaphors and then say, "There is another way in which we express our ideas. If we say 'Necessity is the mother of Invention' it sounds as if Necessity were a woman and Invention a child, but you know that it is a way of saying that we find a way of doing things when we really need to. That proverb uses Personification. (Write the word on the board.) Personification is pretending that an idea or a thought is a person. If we say 'Hunger roamed the streets' we mean that many people were very hungry. Now we will find Personification in our poems." As before, the class should work from poems already familiar. Some examples follow:—

"'It matters not,' said Reason and Good Sense;

'It matters very much,' said Busy Brain."  
*Temper in October* by V. L. Edminson.

"Victory crowns the just."

*Men Who March Away* by Thomas Hardy.

"Oh, sweet content, that turns the labourer's sweat  
To tears of joy, and shines the roughest face;"

*O Sweet Content!* by W. H. Davies.

"Is aught so dear of all held dear before  
As the new passion stirring in their veins  
When the destroying Dragon wakes from sleep."

*Happy is England Now* by John Freeman.

The lesson should end by the children finding examples for themselves of personification and entering them in their notebooks.

**Analysis of poems.**—If in the course of the two years from eleven to thirteen the children have collected examples of alliteration, similes, metaphors, and personification from the poems they have read, in their last year at school these figures of speech will be well established in their minds. In addition to this study, the teacher could, in this last year, occasionally analyse a poem when it is first presented, helping the children to discover the devices and effective peculiarities to be found in it. Three poems a term will be quite enough. Some poems lend themselves more readily to this treatment than others. Such a lesson should be placed within the cycle, between the entertainment lesson and the speaking, either before or after the learning.

The children should be made aware of the purpose of the lesson. They will readily understand that occasionally to examine a poem in detail is one way of learning how better to appreciate other poems. The following suggestions are meant as specimens, not as models. As in the introduction to poems in the entertainment lessons, the teacher's personality is important and must necessarily modify his approach to a poem, so in this work also, each teacher will need to make his own analysis of poems and these notes can be nothing more than guides.

*The Hill Pines Were Sighing* (Robert Bridges).

I. The main idea of the poem—the felling of an oak tree.

II. The plan or shape of the poem—four verses of four lines each, with rhyme scheme ABAB.

Verse 1. The setting in general—a misty chilly day.

Verse 2. The centre of the picture—gorse and brier.

Verse 3. Two noises—the cuckoo's clamour and the blows of the axe.

Verse 4. Climax—the fall of the tree.



## III. How the effect is obtained.

- (a) Gentle sounds in Verse 1 followed by sharper sounds in Verse 2. Note the alliteration of—

"Summer slept in the fire  
Of the odorous gorse-blossom  
And the hot scent of the brier."

- (b) The alliteration of the *K* sound in Verse 3 together with the broad *O* in *stroke* and *oak* suggest energy and doom.

- (c) The last verse gives the climax. Three important words on which the whole verse hangs—*appalling*; *crashed*; *falling*.

- (d) The last lines die away, suggesting the swishing of the branches immediately after the fall.

*The Musical Instrument* (Elizabeth Barrett Browning).

I. The main idea of the poem—that there is no beauty without pain.

II. The plan or shape of the poem—the idea is given in a story in seven verses of six lines each, with rhyme scheme, ABACCB. Pan destroyed a reed before he could make music with it.

## III. How the effect is obtained.

Verse 1. The consonants are fierce and suggest destruction.

"Spreading ruin and scattering ban  
Splashing and paddling with hoofs of a goat,  
And breaking . . ."

Verse 2. The *l*'s have a gentle effect suggesting quiet after the tearing out of the reed.

Verse 3. There are more harsh sounds in—

"And hacked and hewed as a great god can  
With his hard bleak steel at the patient reed."

Verse 4. "He cut it short." Compare this with "He made it less long," to hear the effect of the *t*'s. *Notched* is just the right word. *Punched* might do nearly as well, but there is an extra sharpness in the *t* of *notched*.

Verse 5. There is nothing special to note.

Verse 6. The sound of *ce* six times is meant to suggest the reedy music of a pipe. There is a feeling of suspense and listening caused by the long *i* in—

"The sun on the hill forgot to die,  
And the lilies revived and the dragonfly  
Came back to dream on the river."

Verse 7. Here is a reflection on the story, a regret that pain must always precede beauty.

The whole is knit together by phrases almost alike, giving the effect of a refrain. In all but one verse the words "the great god Pan" end the first line. In the second and sixth line of every verse there is a phrase about the river—

"Down in the reeds by the river."

"With the dragonfly on the river."

"From the deep cool bed of the river."

"Ere he brought it out of the river."

This arouses expectation and satisfies it, but the variety of phrase prevents monotony.

*Moonlit Apples* (John Drinkwater).

I. The main idea of the poem—a description or word picture of apples by moonlight.

II. The plan or shape of the poem—four verses of four lines each with rhyme scheme, AAAB. There is a rhyme between the last lines of Verses 1 and 2 and between the last lines of Verses 3 and 4.

## III. How the effect is obtained.

- (a) Each verse contains run-on lines:—

" . . . and those  
Apples are deep-sea apples of green. There  
goes

A cloud on the moon."

" . . . and then  
There is no sound at the top of the house  
of men

Or mice, and the cloud is blown, and the  
moon again

Dapples the apples."

" . . . they gather the silver  
stream  
Out of the moon."

- (b) The word *apples* occurs three times in Verse 1 and only once in Verses 3 and 4, but in Verse 2 the phrase "dapples the apples" is unexpected and therefore effective.
- (c) Verse 1 gives the picture in colour wash—the green apples in the moonlight. "Deep-sea green" causes one to think of the sea, and so the colour of the picture is enriched.
- (d) Verse 2 gives sound effectively with the use, twice, of the word *scratches*.
- (e) Verse 3 paints in more colours—shadows are suggested by the *gloomy beams* and the *sagging floor*. The moonlight is intensified, and the line—  
"And quiet is the steep stair under."  
is particularly beautiful in sound.
- (f) Verse 4. The *s's* give a hushing effect. One's attention is also diverted from the apples in the attic to those in the orchard outside and thus the picture is widened.

Each poem has its own peculiarities and noticeable points, and further detailed suggestions would not be useful. The teacher should first do the work himself, the children following. Later on he should ask the children occasionally to write unguided notes on a poem. The work should be headed, "What I notice about——" Care should be taken that the children's observations are really their own; they are all too prone to slavish imitation if they are given the opportunity.

#### RUDYARD KIPLING

**Recessional.**—This poem is here included because it is used on many notable days at school. It needs to be thoroughly well recited and often this is best done by the teacher. On reading it one is impressed by the lofty thought and style, the deep feeling of devotion, and the resonant organ-like music. It is essentially a didactic poem; that is, one in which the poet endeavours to teach a lesson or convey a moral. Here

the lesson is one for England. England, with its world-wide power having "dominion over palm and pine;" England with its "far-flung battle-line;" England, with its mighty navy, must remember that former great powers—Nineveh and Tyre—have passed away. Nothing is left of them. Tumult and shouting cease, captains and kings, the symbols of pomp and power, all perish. One thing alone remains—"An humble and a contrite heart."

A recessional hymn is a hymn sung during the recession, or withdrawing, of the clergy and choir from the chancel of a church to the robing room, and this poem expresses the poet's sobering thought and counsel to the nation after the outburst of pride and self-glorification at the celebrations attending Queen Victoria's Diamond Jubilee in 1897.

*Nineveh*—ancient Assyrian city in Mesopotamia (Iraq); owed its chief renown to Sennacherib (2 Kings, xix), who erected a majestic palace, canalised the city, and laid out a park for wild animals and strange plants.

*Tyre*—a city of ancient Phoenicia. Its greatness dates from the time of Hiram (10th century B.C.), the friend of David and Solomon. Tyre established colonies in Sicily, Sardinia, Spain, Africa, and even sent fleets to trade as far as India.

"*Such boastings as the Gentiles use*"—Compare this line with the boasting of Nebuchadnezzar, king of Babylon, as related in the Book of Daniel, iv. 30, 31, 33:

"The king spake, and said, Is not this great Babylon, that I have built for the house of the kingdom by the might of my power, and for the honour of my majesty?"

"While the word was in the king's mouth, there fell a voice from heaven, saying, O king Nebuchadnezzar, to thee it is spoken; The kingdom is departed from thee. . . .

"The same hour was the thing fulfilled upon Nebuchadnezzar: and he was driven from men, and did eat grass as oxen, and his body was wet with the dew of heaven,

till his hairs were grown like eagles' feathers,  
and his nails like birds' claws."

"*Lesser breeds without the Law*"—inferior races outside the Law (the Law given by God through Moses to the Chosen People). There is a touch of arrogance in this line out of keeping with the deep penitence and humility of the rest of the poem. As the ancient Jews considered themselves as a people chosen by God, so the poet thinks of the English as God's chosen people.

#### RECESSIONAL

God of our fathers, known of old,  
Lord of our far-flung battle-line,  
Beneath Whose awful Hand we hold  
Dominion over palm and pine—  
Lord God of Hosts, be with us yet,  
Lest we forget—lest we forget!

The tumult and the shouting dies;  
The Captains and the Kings depart:  
Still stands Thine ancient sacrifice,

An humble and a contrite heart.  
Lord God of Hosts, be with us yet,  
Lest we forget—lest we forget!

Far-called, our navies melt away.  
On dune and headland sinks the fire.  
Lo, all our pomp of yesterday  
Is one with Nineveh and Tyre!  
Judge of the Nations, spare us yet,  
Lest we forget—lest we forget!

If, drunk with sight of power, we loose  
Wild tongues that have not Thee in awe,  
Such boastings as the Gentiles use,  
Or lesser breeds without the Law—  
Lord God of Hosts, be with us yet,  
Lest we forget—lest we forget!

For heathen heart that puts her trust  
In reeking tube and iron shard,  
All valiant dust that builds on dust,  
And, guarding, calls not Thee to guard,  
For frantic boast and foolish word—  
Thy mercy on Thy people, Lord!

*Rudyard Kipling.*

## SOME NOTABLE POETS

WILLIAM SHAKESPEARE (1564-1616) was the great poet, dramatist and actor of the Elizabethan era. The known facts concerning his life are few, and many of them have been doubted. He was born in 1564 at Stratford-on-Avon, in Warwickshire. He went to the Grammar School, where he probably learned Latin and some Greek, and other subjects taught at such schools—English, a little geography, and mathematics. During his school period the strolling players visited Stratford, and in all probability their plays kindled the imagination of Shakespeare and sowed the seeds of a future great harvest—his own dramas. When at thirteen he left school to help his father in his calling—variously given as that of butcher, glove-maker and farmer, though it is certain that he was an

alderman and much respected in the town—Shakespeare may have given himself time for further study, particularly of the law.

In 1582 Shakespeare married Anne Hathaway of Shottery, a neighbouring village. The cottage, now shown as *Anne Hathaway's Cottage*, is a snug thatched farmhouse in a delightful garden, planted with the flowers mentioned in the dramatist's works, with paved paths and a small wooden gate. It is about half an hour's walk from Shakespeare's own house in Stratford.

Soon after his marriage a child, Susanna, was born, and in 1585 twins, Hamnet, a son, and Judith, a daughter, were born to him.

Then came an event which caused Shakespeare to go to London. He was accused of poaching in the grounds of Sir Thomas

Lucy of Charlecote, near Stratford. By way of revenge he "made a ballad upon him," so bitter that Shakespeare was forced to leave his home.

In 1586, therefore, we find the future dramatist in London. The stories told of him that he was first occupied in holding gentlemen's horses, then as clerk or writer to a lawyer, and afterwards as a printer's assistant, may be true—we cannot say. By 1592 he became acquainted with the companies of actors, turned actor himself, and helped to rewrite plays and make them more interesting. By that time, too, he was an honoured member of the *Lord Chamberlain's Company of Actors*, which later, in James I.'s reign, became known as the *King's Company*, or *His Majesty's Players*.

Shakespeare's dramatic writing was probably all produced during the period from 1591 to 1611, and within these years he wrote many plays, besides revising and rewriting others. For his histories, comedies and tragedies he borrowed stories from old plays and from books of Italian stories which had been translated into English. His plays show his remarkable gifts of observation, the power to portray living characters, and the genius for writing wonderful poetry. To this period of writing belong plays produced at the rate of two a year, besides long poems and sonnets.

Shakespeare's popularity grew apace, and his early plays, *A Midsummer Night's Dream*, *Henry IV.* and *Henry V.*, won round upon round of applause. He and other dramatists met for conversation and amusement at the *Mermaid Tavern* in Bread Street, Cheapside. Here he met "rare Ben Jonson," a clever and very "book-learned" man. A later play and poem writer says:

"What things have we seen  
Done at the Mermaid? heard words that  
have been  
So nimble and so full of subtle flame,  
As if that every one from whom they came  
Had meant to put his whole wit in a jest. . . ."

Francis Beaumont.

In 1596 Shakespeare returned to his native town, and in the following year bought a country house in Stratford—*New Place*. Here he planted a mulberry tree, which, when cut down in a later age, was treated with much reverence, and relics were made from the wood.

From 1599 he had a share in the *Globe* theatre and thus as actor, dramatist and part owner of a theatre, and as farm owner, his income must have been fairly good. He had later a share in the profits of another theatre, the *Blackfriars*. By the end of his dramatic career he was a wealthy and respected citizen of his native town, Stratford.

In 1599 he was again actively writing plays, this time comedies; and three perfect plays came from his pen, *Much Ado about Nothing*, *As You Like It* and *Twelfth Night*. A year later saw the production of *Julius Caesar*.

With the death of Queen Elizabeth in 1603 and the crowning of James I., the prosperity of Shakespeare and his fellow-actors and writers increased. Many times were his own plays and others acted before the new sovereign. Such encouragement was not without its effect. Shakespeare redoubled his activity, and at this time were produced his greatest plays, the tragedies of *Othello*, *Macbeth* and *King Lear*, and the historical plays, which are also tragedies, of *Antony and Cleopatra* and *Coriolanus*. All these are tragedies with scarcely a smile in them anywhere, for tragedy was exceedingly popular with the Elizabethans. *Cymbeline*, *The Winter's Tale* and *The Tempest* are plays that belong to the end of Shakespeare's writing and acting period.

In 1611 Shakespeare retired to Stratford, to *New Place*, and in 1616, on his birthday, April 23, he died. He was buried before the altar in Stratford church, and, to prevent the desecration of his bones—for the graves of many others had been disturbed—he caused the following lines to be engraved on his tomb:



THE SWAN THEATRE, LONDON, 1596

"Good friend, for Jesus' sake forbear  
To dig the dust enclosed heare;  
Blest be the man that spares these stones,  
And curst be he that moves my bones."

His wife and daughters lie beside him, his own grave not being touched even to receive their bodies.

By 1623 a monument had been placed in the church at Stratford. Many were the tributes paid to him in writing. He is mentioned with honour by other dramatists and poets and prose writers. Ben Jonson thought Shakespeare should have been buried in Westminster Abbey, and wrote of him:



SHAKESPEARE: 1564-1616



HERRICK: 1591-1634



COLERIDGE: 1772-1834



BLAKE: 1757-1827



KEATS: 1795-1821



SHELLEY: 1792-1822



BURNS: 1759-1796



BYRON: 1768-1824



TENNYSON: 1809-1892



WORDSWORTH: 1770-1850



BROWNING: 1812-1869



E. B. BROWNING: 1806-1861

## POETS I

(Class Picture No. 63 in the Portfolio.)

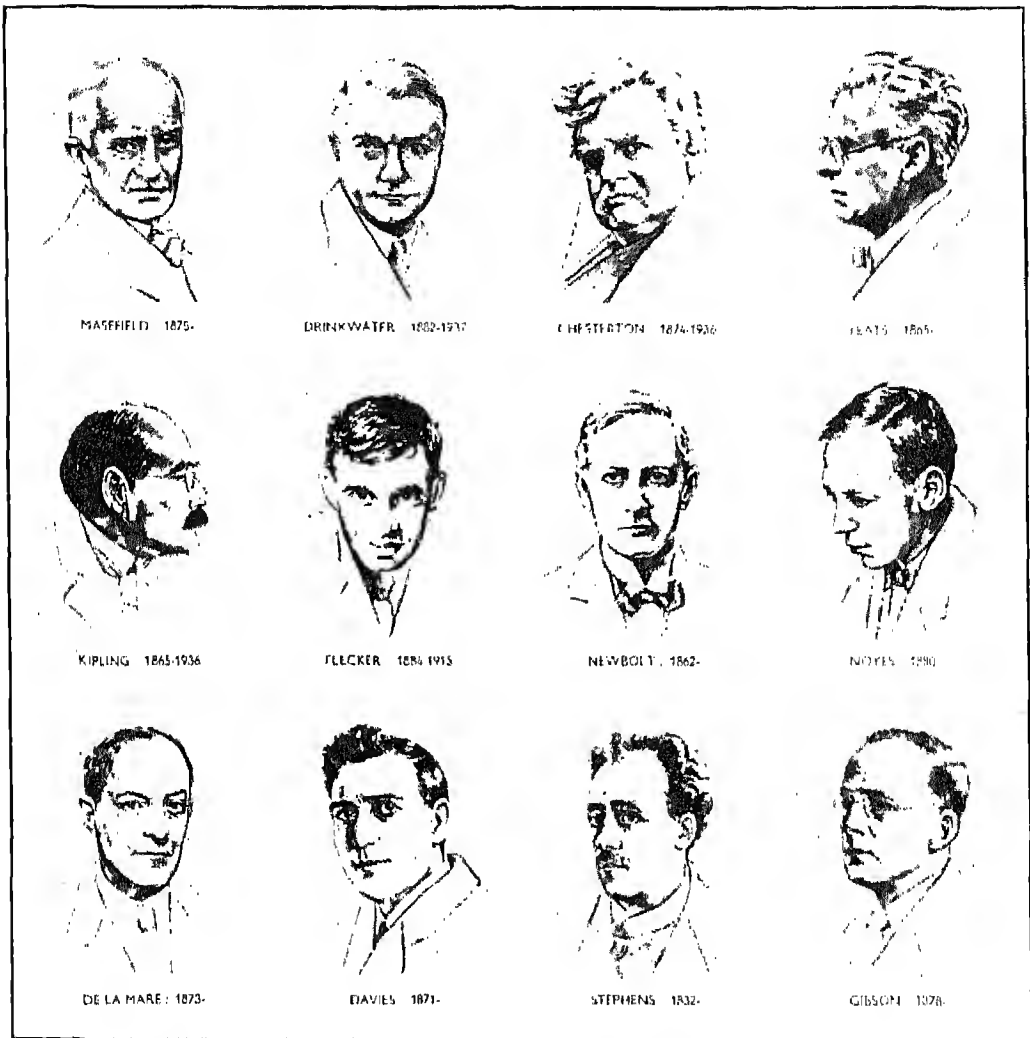
"Thou art a monument without a tomb,  
Thou art alive still while thy book doth live,  
And we have wits to read and praise to give."

Jonson later wrote of his friend, "I loved the man and do honour his memory, on this side idolatry, as much as any. He was, indeed, honest, and of an open and free nature." Again we hear him spoken of as "friendly" and "honest;" never do we

find the least dispraise of him as a man. His life may be summarised in these words taken from one of his plays:

"His life was gentle; and the elements  
So mix'd in him, that Nature might stand up,  
And say to all the world—'This was a man!'"

In 1926 the theatre at Stratford was burned down. Then a new *Shakespeare Memorial*



## POETS 2

(Class Picture No. 64 in the Portfolio.)

*Theatre* was built by public subscriptions from all over the world. On St. George's Day, April 23, 1932, the *Memorial Theatre* was opened by H.R.H. the Prince of Wales (the Duke of Windsor), who received from Miss Elizabeth Scott, the architect, a golden key with which he unlocked the doors. Ambassadors, ministers and many other famous people were present at the opening.

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HERRICK, ROBERT (1591-1634), English poet, was born in Cheapside, London. His father died when he was only a year old so he was brought up by his uncle, a wealthy goldsmith. He was educated at Westminster school and, after serving an apprenticeship to his uncle, he went to Cambridge in 1614. Here he met many young men who became his friends; Ben Jonson took him under his care, calling

him his poetical "son." When he was at the university he suffered very much from poverty. The next ten years were spent in preparing to take orders at Cambridge, with occasional visits to London, and in 1629 he was sent to the vicarage of Dean Prior in Devonshire. He lived here very happily, loving the country and the quaint customs that still survived in the little remote village.

He had a gentle disposition and was greatly loved by his parishioners. He had a large family of domestic pets which he tended with great care. He was a loyal supporter of Charles I. during the Civil War and consequently lost his living when Cromwell came into power. He went to London and lived in poverty until, in 1662, he returned to Dean Prior, where he remained until his death in 1674.

His first verses appeared in 1635, but his famous collection of lyrical poems was not published until immediately after his ejection from Dean Prior by Cromwell. There are a few religious poems in this collection but the majority are of the pastoral lyrical type in which he is the acknowledged master. He contributed poems to various journals but he never published another book.

All Herrick's poems are short and the majority of them are exquisite. He has a simplicity and a gentleness that lends itself to expression in the tiny, charming lyrics for which he is famous. He immortalised the rural traditions of Dean Prior in many a poem, while he painted word pictures of homely English life that have never been excelled. His love poems are beautiful: they form part of the best of English lyrical poetry.

It would be impossible to make a list of his most famous poems: out of the 1,300 lyrics of his there is scarcely one which is not, in its way, famous. However, the following poems are quoted most frequently and perhaps give the best idea of Herrick's genius.

*The Night-piece: to Julia; Corinna's going a-maying; To the Virgins, to make*

*much of Time; To Daffodils; The Poetry of Dress; To Anthea; To Blossoms; Litany to the Holy Spirit.*

BLAKE, WILLIAM (1757-1827), English poet, was born into a poor home in London. At a very early age he showed signs of artistic ability and his father encouraged this, giving his son every opportunity of developing his talent. He served an apprenticeship to Basire the famous engraver and at twenty-one years of age set out to earn his living as a professional engraver.

In 1787 he began experimenting with a new kind of printing, which he said had been explained to him in a vision by the spirit of his dead brother, Robert, of whom he was very fond. This printing interested him for many years and his famous *Songs of Innocence* were printed in this method. He then found a great friend and patron in one, Captain Butts, and his support enabled Blake to continue with his mystical works, which, though they occupied his thoughts and formed his chief interest, never brought in enough money to make a living.

During the years 1789 to 1795 his output as a poet was very great. Much of the poetry was of that pure lyrical beauty which gives Blake a unique position as a poet, but later on this simplicity became overwhelmed by the numerous visions he had, and he concentrated on developing his mystical and metaphysical theories which have proved so confusing to many of his readers. Much of his verse is written in an irregular metre, so that Blake is often quoted as the forerunner of the *vers libre* which is so popular to-day.

During all this time he never ceased painting and many of his pictures are now in the Tate Gallery. The amount of work he did was amazing and as it was all of an intensely imaginative and creative type he had frequent breakdowns. In 1800 he went to a small village, Felpham in Sussex, where he stayed for three years, writing, painting and still further developing his mystical faculties. On his return to London



he determined to devote the remainder of his life to his art, but he found much disappointment. He fell into deep fits of depression caused by the failure of an exhibition of his paintings, but later found a circle of friends who encouraged and helped him. His greatest artistic work, the illustrations for the *Book of Job*, was done in the year 1821. In 1827 he died while working on illustrations for Dante's *Divine Comedy*.

Blake lived necessarily inside himself and he influenced his contemporaries very little. His versatility was extraordinary and his output enormous, both of pictures and of poetry. His paintings are of a most original type, being of a deep and penetrating visionary power, every figure having some mystical meaning. Much of his thought is quite incomprehensible to present day students, for his solitude of mind and the advanced stage of mystical insight which he attained are in some cases too obscure for any analysis. Yet, in spite of this advanced state of mind, he wrote poems of such simplicity that he has been given the name of "the children's poet." He was in no way sophisticated but he believed that the imaginative and the spiritual side of man's nature should be nurtured and exalted.

His poems are numerous, but the following are favourites:—*The Tiger*; *Songs of Innocence*; *Infant Joy*; *Land of Dreams*; *Jerusalem*.

BURNS, ROBERT (1759-1796), the greatest of Scottish poets, was born near Ayr. He was the son of a peasant and during his boyhood he worked as a farm labourer, reading and studying whenever he had a moment to spare. His health suffered on account of the hard manual labour as he was naturally a delicate boy, but nevertheless he continued studying as he worked on the fields, poring over books of poems in his cold bedroom at night and eating with a book of verse propped up by his plate. In 1781 he began to learn the trade of a flax dresser but the shop was burned down,

leaving Burns penniless. He returned to farm work, but when he was twenty-five years old his father died. Robert and his brother lived on at the farm for some time, but the poet was determined to be a great man and continued with the writing of the poems which he felt sure would bring him fame. In 1786 he decided to go to Jamaica, but the success of his first volume of poems made him forsake this project and instead he went to Edinburgh where he was made much of, for his fiery imagination and his eager flow of eloquence made him a popular and amusing companion. In 1788 he bought a farm at Ellisland, lost the money he had made over the sale of his book and was again reduced to poverty. He managed to obtain a post as excise officer at Dumfries, but after being cheated in connection with a contract to write some poetry, he retired loftily from public life. The last of his years were unhappy—he adopted violently revolutionary political views, and was exiled from society. He finally died in 1796 in great misery. He was buried with local honours, for he was still popular with the peasants, amongst whom he found his only friends during the last years of his life.

The charm of Burns' verse lies in his ardent nationalism—no one before or since has expressed the sentiments and thoughts and ideals of the Scottish nation with such fervour and such sincere patriotism. He loved the country, and having spent most of his life working on the land he knew and understood country ways and country people. Nature was his great friend, and, being somewhat of a moralist, he frequently drew lessons from nature which he felt should be taken to heart by all human beings, for, he thought, they are just as helpless and weak as the "tim'rous beastie," the field mouse.

Although Burns was so intensely nationalistic in character, his outlook was wider, his sympathies more developed and his insight more acute than those of a man whose thoughts do not extend beyond his own country. Burns restored the treatment of

human love in poetry, which had been absent almost entirely from English poetry since the time of the Restoration. It is those poems where there is the depth of feeling and the vividness of description, together with the burning patriotism, which make the poet so justly famous.

Among his many poems the following should be noticed:—*Hallowe'en*; *Tam o' Shanter*; *Jolly Beggars*; *To a Mouse*; *Highland Mary*; *Auld Lang Syne*; *Man Was Made to Mourn*; *The Twa Dogs*; *Mary in Heaven*; *Ye Banks and Braes o' Bonnie Doon*; *O My Luw's like a Red, Red Rose*.

WORDSWORTH, WILLIAM (1770-1850) English poet, was born at Cockermouth, Cumberland. His mother died when he was young and his father died five years after, so the family was left in the charge of two uncles. William Wordsworth, after attending the Grammar School of Hawkstead, went to St. John's College, Cambridge, where he spent most of his time reading classics and Italian poetry, and also continuing with the writing of poetry begun as a boy.

His guardians wished him to take holy orders but he did not feel attracted by the idea, and, in order to gain time before making a decision, he went to France to study the language. Here he became very friendly with a republican captain and consequently supported the republicans in the French revolution. Indeed, when in 1793 England declared war on France, he took the side of France. He was also greatly influenced by Godwin, a revolutionary thinker of the time, through him developing a belief in the right of individual reason as opposed to collective reason. This period was a time of great mental stress for he came entirely under the influence of Godwin. In 1795, however, he was left £900 and he and his sister Dorothy bought a cottage at Crewkerne where they lived for four years, and it was then that Wordsworth met Coleridge and with him planned the *Lyrical Ballads*, at the same time freeing himself of the revolutionary outlook that had so exercised his mind.

The publication of the *Lyrical Ballads* was of extreme importance.

Appearing at a time when poetry was shackled by convention and hampered by too much reasoning and too much rationalism—when Napoleon was terrifying Europe—the *Lyrical Ballads* restored the purity of poetry of the senses. Poetry and reason cannot be associated; poetry is the result of hearing and seeing and these two poets set out to describe the beauty of the senses; Wordsworth by showing the poetry in ordinary everyday things, and Coleridge by showing the poetry in supernatural things. Wordsworth set out to illustrate the unusual meaning hidden behind usual, common objects; and Coleridge showed the natural, comprehensible side of the supernatural.

After the publication of these poems, Wordsworth went to Germany, but in 1799 he settled in Grasmere and here he spent the remainder of his life.

The poet now began to write *Prelude*, a chronicle of his development since a child. It is a poem of great imaginative power and is important as it shows a further step towards the romantic revival begun with the *Lyrical Ballads*. In 1807 he published another volume of poems and this, together with his earlier publications, established him as one of the greatest inventors of poetical form and style. The death of his brother during this time affected him very deeply, increasing the melancholy in his nature until it finally developed into a decline of poetical ability and power, although now and again he wrote poems of first-class quality.

In 1839 Wordsworth received an honorary degree from Oxford university. By now his poetry had a great influence and hold over the public and five years later he was appointed poet laureate. In 1843 he died and was buried at Grasmere in the little churchyard.

Wordsworth is known as the great poet of nature, yet he is also a great poet of man. It is by his gentle understanding of people through his study of nature that he has become one of the best loved poets. He is

simple and sincere—he is a seeker after truth and, at a time when the alarming conquests of Napoleon distorted men's ideas of nature and man's place in nature, he, living happily in Grasmere surrounded by simple shepherds and ordinary humble people, looked for what he felt to be the truth as regards a great communion between nature and man. Nature was to him alive: there was a spirit in every blade of grass, mountain, and river, and this spirit could be communicated to the mind of man so that nature and man became one in sympathy and life. This belief became a religion, for with it he felt that God was the great spirit which pervaded all things, man and nature alike.

The following poems should be noted:—*Prelude*; *The Recluse*; *Excursion*; *Ode on Intimations of Immortality*; *The Fountain*; *Two April Mornings*; *The "Lucy" Poems*; *The Ruined Cottage*; *The Daffodils*; *The Reaper*; *Poet's Epitaph*; *Descriptive Sketches*; and many sonnets of perfect beauty.

COLERIDGE, SAMUEL TAYLOR (1772–1834), English poet, was born at his father's vicarage of Ottery St. Mary, Devonshire. His mother was anxious that her son should follow in his father's footsteps and the boy went to Christ's Hospital, where he studied for eight years. He then went to Jesus College, Cambridge, but he soon grew discontented with university life and in 1793 went to London. He was extremely poor and enlisted in the 15th Dragoons, although he was utterly unfit for military service, but fortunately friends secured his discharge and shortly afterwards he met Southey with whom he became very intimate. He went to live in Bristol, where, in 1795 he began to lecture on politics and religion. His first volume of poems was published shortly after this and some prose works of his, mostly concerned with politics, were also published. He was thinking of becoming a unitarian preacher when he met the famous poet with whom his name will always be associated, Wordsworth. A deep and sincere

friendship sprang up between Wordsworth and his sister, Dorothy, and Coleridge. One evening when Wordsworth and Coleridge were walking near the Bristol Channel, the poem *The Ancient Mariner* was visualised. It was to be a joint work: Coleridge was to show the beauty of the supernatural, while Wordsworth was to show the beauty in ordinary everyday things, but it soon became apparent that the poem could be written by Coleridge only so Wordsworth relinquished his part in the work. In 1798 it was published, together with other poems by both Wordsworth and Coleridge in a book called *The Lyrical Ballads*. (For further details of this book, see the section on *Wordsworth*.) Shortly after this, Coleridge, who had always had a strong desire to visit the Continent, left England for Ratzeburg, Germany. Here he studied the language assiduously and soon mastered it, so that he was able to translate the whole of *Wallenstein* in six weeks. He returned to England where he was much disturbed by the political upheaval occasioned by the rise of Napoleon, and went to live in the Lakes with Southey, who, together with Wordsworth and Coleridge, formed the group of "the Lake poets."

From this period Coleridge became more and more addicted to the opium-taking habit which he had begun in early life. In spite of this, he toured in Scotland with the Wordsworths; visited London on several occasions where he was always popular and a great success; lectured considerably with varied success; founded a magazine, which, however, was discontinued after eight months; and wrote many articles for newspapers. In 1816, having failed entirely to conquer his craving for the drug, he entered James Gillman's house, where he remained until his death, writing continuously.

He had considerable influence during his lifetime—his powers as a critic and his unique imaginative gift as a poet gave him an assured place among the poets of the day. To-day, his place as the greatest imaginative poet

is undisputed: in no work has the supernatural been so remarkably portrayed as in *The Ancient Mariner*.

He had a responsive nature and was unable to hold a philosophy for a long time: he was also quite incapable of settling down to a period of work, and thus much of his poetry consists of mere fragments. He ranked as one of the greatest religious thinkers of his day—the fact that he reached Christianity through stages of unitarianism, rationalism, and pantheism made him a noble figure.

He wrote a great deal of prose expounding his religious and political theories, which was widely read in his day.

His great poems are few, but of the highest quality:—*The Ancient Mariner*; *Christabel*; *Kubla Khan*; *Youth and Age*. Among his prose works the following are still read:—*Biographia Literaria*; *Aids to Reflection*; *Confessions of an Inquiring Spirit*.

BYRON, LORD GEORGE GORDON (1788–1824), English poet, was born in London and spent the first years of his life in Aberdeen. His childhood was not very happy, for he was naturally sensitive and the fact that he had been born with infantile paralysis had much effect on him. His mother petted him for his good looks and jeered at him for his physical debility in turn, so he was no doubt glad to go to the public school, Harrow, where he made many friends and was extremely popular.

He went to Trinity College, Cambridge, but he did not care for university life and was only too glad when he succeeded to the family title and became the owner of the country house in Nottinghamshire. He took his seat in the House of Lords and then determined to go East. He travelled a great deal, writing as he went, but returned to England on the death of his mother, which upset him considerably. He made his first speech in the House of Lords soon after and this won him a reputation as a rising statesman, which, added to his fame as a

poet, made his name as well-known as any in his day.

He lived for a little time in London, leading a life of great social activity, for he had a charming nature and was welcomed at all important functions. He went to Switzerland where he met the Shelleys with whom he became very friendly. He then went to Venice where he lived for three years in a state of great bitterness of mind, owing to domestic troubles, but it was during this time that his greatest poems were thought out.

He returned to his apartment at Ravenna, and here his literary output was even greater, although it was checked somewhat by his activities in connection with a section of the Carbonari, a revolutionary body plotting the freedom of Italy, for whom he was elected *capo*, so that much time was spent in buying and storing ammunition and in having secret meetings with other leading conspirators. However, the revolution came to nothing and his work went on apace until he left for Pisa where he was once more surrounded by his friends, including Shelley and Leigh Hunt. The tragic death of Shelley while sailing in the Gulf of Spezia caused Byron great sorrow. While the fire which consumed the remains of his friend was still burning, Byron swam many miles out to sea and back and this mad swim, together with the emotional strain, brought on one of the fevers which shortened his life.

After this event, Byron went to Genoa where his greatest work, *Don Juan*, was completed. At this time the Greeks were struggling for their independence, and Byron determined to help them. He sent money and advice, and finally, though his health was by no means good, he went to Greece itself where he drilled troops and helped in the organisation. He was gradually getting weaker, and a few weeks later he fell seriously ill. He died on Easter Monday, April 19th, 1824, at the age of thirty-six years. His body was embalmed and lay in state; there was general mourning for twenty-one days; and thirty-seven minute-guns were fired

when he died. His heart was buried at Missolonghi, and his body was sent to England where it was finally buried beneath the chancel of the village church of Hucknall-Torkard.

Byron's eventful life in no way led him astray from his vocation—that of being a poet. He was generous and always ready to help the needy, for he had known poverty, and the sympathy he felt made him kind and gentle. His cynical speeches about his friends are often quoted to his disadvantage, but they should not be taken literally, for Byron was a young man of fashion and talked after the style of the moment. He was a passionate believer in what he thought was right and his support of the Greeks showed that he was a courageous and ready fighter. He was vain, for he had a face which had been described as "beautiful;" he was very sensitive about his lame foot; he loved display and richness; yet he had many noble qualities which never deserted him.

His poetry is full of his own experiences and emotions—when he is writing about himself, his work is at its best, as in the poem, *Don Juan*. His style is slightly humorous, and slightly realistic—it is satirical, but it is also philosophical. He is one of the greatest analysts of human nature. His poetry is full of a shrewd summing-up of the failures, weaknesses, and disillusionments from which man suffers, but he is never unkind or vindictive in his revelations.

Some of his lyrics are full of a tender beauty and a musical choice of words which is, indeed, poetry at its best.

Among his most famous poems, the following may be mentioned:—*Don Juan*; *Beppo*; *The Prisoner of Chillon*; *Childe Harold*; *The Corsair*; *Cain*; *Manfred*; *The Bride of Abydos*.

SHELLEY, PERCY BYSSHE (1792–1822), English poet, was born at Field Place, near Horsham, Sussex. His father was a country squire and his mother was a woman

of great beauty, but the parents of this famous poet were in no way talented. Shelley went to Eton at the age of twelve, where he was known as "mad Shelley" and "Shelley the atheist," for he had revolutionary ideas, objected strongly to discipline and custom, and was possessed of a wild, unbounded imagination. His first book of poems was published shortly after he left Eton, when he was eighteen years old. He then went to University College, Oxford, where he met Thomas Hogg who immediately became a great friend of his. Hogg had some influence over the enthusiastic Shelley, and together they would argue on abstruse subjects until their ideas became ungovernable. The result of this was that they together planned a pamphlet entitled *The Necessity of Atheism* which caused them both to be expelled from the university. They went to London, but Hogg left Shelley to go to New York and Shelley lived on alone with no money except that pocket money his sisters managed to save up and send to him. Later, his father forgave him his failure at the university, and for the next year or two he lived an eventful life in Sussex and Wales. In Wales he was attacked by some shepherds who resented his humanitarian efforts at ending the miserable lives of diseased sheep, so he returned to London, and here his first great poem was produced, *Queen Mab*. Shelley now came greatly under the influence of Godwin whom he admired immensely. He was very poor, but fortunately in 1815 he inherited the family property and with it a considerable yearly income, and was able to settle in a house near Windsor forest.

The next year he went to Switzerland and it was here that he met Byron for whom he had the greatest admiration, treating him almost as a demi-god. He returned again soon afterwards and met Leigh Hunt, who helped to maintain his reputation as a poet—which was never great during his short lifetime. In 1818 he again left England, this time for Italy, where the rest of his life was spent. In Italy he continued his

friendship with Byron and he also met one of the pioneers of the Greek struggle for independence, and, full of enthusiasm for the noble cause, he wrote his great poem *Hellas*.

The tragic story of Shelley's death is well-known. He and a friend owned a little boat called the *Ariel*. They set out one day to cross the Gulf of Spezia to meet Leigh Hunt and on the return journey, some days later, Shelley, his friend and a sailor boy were drowned in a storm. His body was burned, according to the custom of the ancient Greeks, on the sea shore and his ashes were buried in the Protestant cemetery in Rome.

In character Shelley was revolutionary and destructive of all accepted conventions of society: yet he was courageous, enthusiastic, generous, and capable of great affection. Of all the poets of the great romantic revival he is the greatest. He is unsurpassed for his high idealism, for the sheer beauty of his lyrical powers, for the height of his imaginative gift, and the wonderful music of his poetry. His influence over his readers is complete. He has been called a prophet of the new world, for he built up a new world in his mind and in his fertile imagination. He was extremely versatile, producing poems of great dramatic power as well as lyrics of a fragile flower-like quality. He is the purest, the most inspiring and the most beautiful poet of all. His fame grew up after his death: he died believing that his poems had been refused by the world.

The following list gives some of his most famous poems:—*Prometheus Unbound* (considered to be his masterpiece); *Hellas*; *Adonais* (in memory of Keats); *The Revolt of Islam*; *The Witch of Atlas*; *The Cenci*; *Epipsychidion*; *Queen Mab*; *Alastor*; *To a Skylark*; *Ozymandias*; *Invocation*; *The Question*; *Ode to the West Wind*; *To the Moon*; *The Recollection*; *The Invitation*; *Stanzas Written in Dejection Near Naples*; *To the Night*; *Love's Philosophy*.

KEATS, JOHN (1795-1821), English poet, was born in London. His father was the

manager of a livery stable but was killed from a fall from a horse when John was a young boy, so he, his mother and brothers lived at Edmonton. He had two brothers the younger of whom was delicate and had to be looked after by the other two: as a family they were very united and the brothers were the closest of friends. At school the young John was popular, being gay and full of a determination and high spirits which made him a good companion. His mother died in 1810 and the boys were placed under the care of guardians. John was apprenticed to a surgeon but he spent a great deal of time with Cowden Clarke, the son of his old headmaster, and it was he who lent John the copy of the *Faerie Queene* which inspired him to his first efforts at poetry.

In 1814 he went to London, studying medicine at Guy's and St. Thomas', but his real passion was becoming evident and in 1817 he decided to devote himself entirely to poetry. Clarke visited him in London and after an evening spent with him in the study of Chapman's *Homer*, Keats wrote the famous sonnet *On First Looking into Chapman's Homer*.

Soon after he met Leigh Hunt and he became very friendly with him. This friendship had a bad effect upon his work, for he began to imitate Leigh Hunt's style of poetry, which was a loose form of heroic couplet, which often fell into a slack and flippant type of dialogue. Leigh Hunt and his followers earned the title of the "Cockney school," and many bitter attacks were launched against them.

Keats settled with his delicate brother Tom at Hampstead and began to work seriously. His first long poem *Endymion* was written during this period. After the publication of this work he went for a walking tour with some friends, but the hardships of outdoor life brought on severe throat trouble, and this later developed into the consumption which killed him. On his return home he found that the attacks against the "Cockney school" were at that

moment directed particularly on him, and this, together with his ill health and the death of his brother, upset him greatly. He fell into deepest despair and determined to give up writing poetry altogether, but a friend lent him money and he continued with his writing. He worked exceedingly hard, but his health was gradually giving way under the strain and in 1820 he went to Naples and then to Rome. Here he stayed until his death in 1821. He was only twenty-four when he died.

By nature Keats was gay and full of a capability of enjoyment. He adored and worshipped beauty and he saw in the simplest things of nature miracles of wonder. He had, however, a melancholy strain in his character and this developed into depression, for he realised that he was doomed to an early death. The consequent sadness that he would be unable to fulfil his great poetic ambitions caused him much sorrow and, indirectly, probably gave us the greatest of his writings.

"When I have fears that I may cease to be  
Before my pen has glean'd my teeming  
brain . . ."

Keats never knew that his poetical activities were of such merit that he will be for ever read and loved.

The following poems are important:—*Endymion*; *Hyperion*; *Eve of St. Agnes*; *Ode to a Grecian Urn*; *To a Nightingale*; *Ode to Autumn*; *La Belle Dame Sans Merci*; *On First Looking into Chapman's Homer*.

BROWNING, ELIZABETH BARRETT (1806–1861), English poetess, spent her childhood in the country. She was extremely happy, very much loved by her father, who, although he was strict and autocratic, was very fond of his eldest daughter. She began to write early, and in 1819 her father had printed for her fifty copies of what she called her "great epic of eleven or twelve years old." She studied Latin and Greek and later translated *Prometheus Bound*. The Barretts left their country house in

1832 and settled in London in Wimpole Street.

Elizabeth Barrett was a delicate girl and when she left the country for London her illness became more acute and she had to go to Torquay, her favourite brother, Edward, going with her. Here tragedy came into her life, for her brother was drowned in Babbacombe Bay. Feeling partly responsible for this, and in order to forget her sorrow, Elizabeth immersed herself in hard work as soon as she was physically strong enough. Soon after this she met Robert Browning and in 1846 the two poets were married. They left for Italy where they remained on account of her delicate health. She wrote a great deal of poetry and it was very popular during her lifetime—indeed, her work was appreciated more than that of her husband. She was a great believer in spiritualism.

Her poetry is emotional, but this is the result of a restless mind rather than of mere femininity. There is an eagerness, a spirituality and a freshness of thought which gives her a high place in literature.

The following works should be noticed:—*Sonnets from the Portuguese*; *Aurora Leigh*; *A Musical Instrument*; *The Lost Bower*.

TENNYSON, ALFRED LORD (1809–1892), English poet, was born at Somersby, Lincolnshire. He was one of twelve children; his father was a clergyman. At a very early age Tennyson began to write both in prose and poetry; at the age of twelve he had written what he called "an epic of 6,000 lines" and he had also written dramas in blank verse, and so on. He was sent to the Grammar School at Louth when he was six, but returned home where he was taught by his father and where he amassed a considerable wealth of knowledge in the huge rectory library. In 1827 Alfred, with two of his brothers, produced a book of verse; later he went to Trinity College, Cambridge, with his brothers. They were all very shy, but they gradually made friends and Alfred began to be considered a rising young poet,

especially after he had won a prize for a poem in Miltonic blank verse. He worked hard at his poetry during his university days, and Arthur Hallam recognised the genius in his early lyrics, which appeared in a book in 1830. That same year Tennyson and Hallam volunteered in a Spanish insurgent army but there was no fighting, so they returned to England where, soon after, Tennyson's father died. He lived on in the rectory and this period of his life was extremely happy. He took a great interest in sport and was an excellent athlete, but soon his eyes began to trouble him and he was forced to give up much of his physical activities. He had not been idle with regard to his poetical work during this time for in 1832 appeared another book of verse containing such famous poems as *The Lotus-Eaters*, *The Lady of Shalott* and *The Miller's Daughter*. One year after this Hallam, staying in Vienna with his father, died. The news of the death of his dearest friend affected Tennyson deeply: he retired more and more from public life and he grew depressed. His poem *In Memoriam* was written in memory of Hallam. Soon after this the Tennysons were forced to leave the rectory and, after one or two moves, finally settled near Maidstone.

In 1842 he published another book of poems and his popularity grew apace. It is from this date that he was known as one of the leading poets of his age, and he made many friends, amongst whom were Dickens, Carlyle and Elizabeth Barrett. He suddenly lost all his money in a false speculation and became exceedingly ill—so ill that it was feared that he would die. He recovered and began to work again, with the help of an annuity bestowed upon him by the government. He was married in 1850, the same year that Queen Victoria appointed him poet laureate, and lived very happily until his death.

Tennyson frequently suffered from fits of depression and was greatly plagued by sightseers anxious to gain a glimpse of this famous poet: he travelled in order to avoid

them. In 1883 he accepted a peerage from Gladstone, having refused it twice before; he never spoke in the House. His popularity was incredible, never before had a poet held a position of such influence and unbroken popularity as Tennyson. Untiring to the very last, he was over eighty years old when he published his last book of poems—and he was writing after that, for more poems were published after his death. When he was eighty-four he grew weaker in health and finally died in 1892, the volume of Shakespeare's plays which he had been reading during the afternoon in his hand. He was given a public burial at Westminster Abbey.

Physically Tennyson was very tall and majestic in bearing. He had a shock of unruly hair, and no doubt he was an awe-inspiring figure as he strode along alone with his cloak swinging loosely on his gaunt figure. Yet, in spite of his fierce and unapproachable aspect, he was really very shy and affectionate by nature.

Tennyson is famous chiefly as a lyrical poet of unsurpassed beauty. The keenness of his observation, his sympathy, his deep and sensitive understanding of human nature, and above all the exquisite beauty and vividness of his style have earned for him his reputation as one of the greatest English poets. He was also a student of literature and his appreciations of contemporary poets are among the best.

The following are his most famous poems: — *Maud*; *In Memoriam*; *The Princess*; *The Idylls of the King*; *Ulysses*; *The Lady of Shalott*; *The Lotus-Eaters*; *Oenone*.

BROWNING, ROBERT (1812-1889), English poet, was born at Camberwell. His family was a most affectionate one and his childhood must have been happy. His father helped him with his early attempts at poetry writing—and the boy started to compose poetry even before he could write. At school he was not very popular for he was aloof and despised his companions, much



preferring the company of birds and animals, but he used to make his school-fellows act the many plays he wrote. He read a great deal and accumulated a vast amount of miscellaneous knowledge, at the same time developing that originality of character and strength of will which marked his personality in such an outstanding way. He admired the works of Shelley and was much influenced by this poet in his earlier writing. He wrote several plays, being passionately fond of the theatre, and these, together with his poetry, established for him a reputation among the young poets of the day. In 1846 he married Elizabeth Barrett, also a poet, and soon after he and his wife, who was very delicate, went to Italy where they lived for the next fifteen years, and thus much of Browning's work is pervaded with an Italian atmosphere.

After his wife's death, Browning returned to England in order to educate his only son. There he associated with people more than he had been accustomed to do and made many friends. He continued his writing almost until his death which took place suddenly in 1889.

The main characteristics of Browning's poetry are an obscurity and a daring originality of thought which occasionally scandalised contemporary readers. His work is dramatic in style and is pervaded with the character of its author—a determinedness and a high idealism and a very subtle insight into men's characters. He sympathised with men of all stations in life; yet he abhorred falseness and perfidy. Some of his lyrics are very lovely and in some of his longer poems there are sudden flashes of purely descriptive work which is of the highest standard. He was chiefly interested in the study of psychology and the effect certain unhappy experiences had on men's minds, yet throughout all his work there is the expression of his high ideals which counterbalances the somewhat morbid theme of some of his stories.

Among his most important works are *Porphyria's Lover*; *Pippa Passes*; *Sordello*;

*Saul*; *Paracelsus*; *Strafford*; *The Ring and the Book*, which has been accepted as his best work. These poems are in no way suitable for children, being far beyond their comprehension but some of his lyrics are appreciated by them, such as *Home Thoughts from Abroad*; parts of *Pippa Passes* and part of a poem called *By the Fireside*.

CHESTERTON, GILBERT KEITH (1874-1936), English poet, critic and essay writer, was born in London and educated at St. Paul's School, London, after which he determined to study art. It was found, however, that he had a natural literary bent and he served the usual apprenticeship of journalism and reviewing, although he still retained a talent for drawing of a distinctive kind. He lived in London, writing regularly. He took a keen interest in politics and after the War he became a leader of the Distributist movement, an attempt to abolish capitalism and socialism and establish some other economic system. In 1922 he was received into the Roman Catholic church, an event of great importance in his life. He visited America, lecturing. He held many honorary degrees.

His reputation as a man of letters began with a brilliant study of Browning published in 1903; it was assured by his *Charles Dickens* which has been described as "one of the best critical studies in the language." He is famous as "the master of paradox," for, although he was conventional and somewhat narrow minded himself, he scoffed at conventionality in a truly Falstaffian manner. He was a conservative and thoroughly convinced that his own ideas were the right ideas. His style in his poetry is varied, but he is a master in the craft of rhetorical verse. It is not, however, in his poetry that the real genius of Chesterton is apparent: it is in his prose that his whimsicality, his penetrating insight and his creative gift are shown to their best advantage.

His *Father Brown* stories are famous throughout the world, while the following

works should be noticed:—*Charles Dickens; The Man Who Knew Too Much; A Short History of England; Magic; Lepanto; The Ballad of the White Horse; The House of Christmas; The Flying Inn.*

DAVIES, WILLIAM HENRY (1871– ), Welsh poet and writer, was born at Newport, in a public house. He left school at a very early age and was apprenticed to a picture-frame maker, but he later went to America, where he lived as a tramp for many years. He worked on cattle boats; he picked fruit, travelling from town to town as best he could. One day, he fell from a train on which he was having a free and stolen ride from one town to another; he injured his foot, with the result that his right leg had to be amputated. This put an end to his tramp life and he returned to England where he lived as a beggar, peddler and street singer for some time. When he was thirty-four years old he blossomed as a poet and in 1921 he became the editor of *The Forum*. Since then he has written a great deal and is now one of the leading poets of the day.

His work has a simplicity and charm which can be described only as "childlike." He accepts things without painful researches into the why and wherefore; he writes about simple things as he sees them with a delicate turn of phrase which makes familiar objects things of mystery and unexpected beauty. His observation is acute; he writes about birds and animals with a real knowledge mostly gathered on his early tramps. He has a great love for children. Perhaps the most arresting point about his poetic style is its singing quality. The verses seem to run along to some unknown tune; there is a lilt and a happy spirit in them which makes us want to hum a little tune while reading his poetry. It is this happiness and his charming spontaneity which make him a very popular modern poet.

His novel *The Autobiography of a Super-Tramp* gives an account of his vagabond life, while the following short poems are favourites:—*Leisure; The Kingfisher; A*

*Great Time; The Moon; Early Spring; The Best Friend; The Sluggard; Sweet Stay-at-Home; Days that have Been.*

DE LA MARE, WALTER (1873– ), English poet and writer, was born in Charlton, Kent. He is of Huguenot descent and is related to Browning. After being educated at St. Paul's Choir School where he founded the *Chorister's Journal*, he went into business in London, but he had already begun to write under a pen-name, and in 1901 his *Songs of Childhood* appeared, quickly followed by his novel *Henry Brocken*. He was given a government grant and was thus enabled to devote himself entirely to literary work. He gradually became very popular and is now one of the leading modern poets.

His style is most individual. He appears to be unable to differentiate between the real and the unreal and, being a master at his craft, he makes the reader unable to distinguish between them, so that we, too, believe in his shadowy imaginary characters just as he believes in them. We find ourselves in a world where mystical "impossible" people are not only alive but quite naturally so. He is a master of fantasy and of words and rhythm. He is in all senses of the word a true artist.

Among his works should be noticed the following:—*Henry Brocken; The Return; Memoirs of a Midget* (novels); *The Listeners; Nod; The Supper; Tartary; The Linnet; The Scribe; Echo; Haunted; Farewell; All That's Past; Silver.*

DRINKWATER, JOHN (1882–1937), English poet, was born in Leytonstone, Essex. He was educated at the Oxford High School and then became a clerk in an insurance office. After twelve years of this life he became interested in the theatre and was made the manager of the Pilgrim Players, which later developed into the Birmingham Repertory Company. He then began to write plays and to publish poetry; he also wrote several critical studies and essays which are excellent.

He contributed to many periodicals. He was a keen philatelist being a specialist on stamps of the U.S.A.

He is most famous as a playwright and his play *Abraham Lincoln* has been produced with success in both England and America. *Oliver Cromwell*; *Mary Stuart*, and *Robert E. Lee* are other good historical plays. In 1925 his most important prose work was published—*The Pilgrim of Eternity: Byron, a Conflict*. Among his poems the following should be noticed:—*Holiness*; *The City*; *The Death of Leander*; *Moonlit Apples*; *Who were before me*.

FLECKER, JAMES ELROY (1884-1915), poet, was born in Lewisham, a suburb of London. He was christened Herman Elroy, but years later he changed his name to James Elroy. His father was a clergyman and the head of Dean Close School which Flecker attended until he went to Uppingham. He wished to enter the consular service and for that reason he studied oriental languages at Cambridge and in 1910 was sent to Constantinople (Istanbul). His first book of poems was published during that year. He was unable to remain abroad for long for his health broke down and he returned to England. He went to a sanatorium but was discharged the next year as cured and was sent to Smyrna. Later, at Athens, he fell ill again and went to Switzerland in the hope of being cured. Two years afterwards, he died at the early age of thirty-one.

In spite of the fact that Flecker's life was spent in fighting the ill health which gradually caused his death, the quality of his work is very high. It is marked by an originality of metre and rhythm and a high idealism and worship of beauty, tinged with fatalism, that has assured for him a permanent place in English literature. His work shows the influence of the oriental atmosphere in which so much of his life was spent, and his famous play, *Hassan*, is set in the colourful scenes of the East. This play contains some pieces of lyrical poetry which are exquisite, and

with its humour, whimsicality, tragedy and beauty makes fascinating reading.

Among his shorter poems should be noted:—*Santorin*; *The Old Ships*; *The Golden Journey to Samarkand*; *The Town Without a Market*; *A Ship, an Isle, a Sickle Moon*; *The Dying Patriot*; *Tenebris Interlucentem*; *War Song of the Saracens*; *Serenade to Yasmin* (from *Hassan*).

GIBSON, WILFRED WILSON (1878- ), English poet, was born in Mexham, Northumberland. He was educated at private schools and began writing when a boy. During the World War he served as a private, afterwards occupying himself in social work in the East End of London. Later, he went to America where he delivered a series of lectures. He has produced a great deal of poetry but he is still convinced that his greatest work is yet to be written. He is a stern realist. Together with Rupert Brooke and John Drinkwater, he was one of the leaders of the Georgian School of poets who set up to protest against the stupidity and "prettiness" of post-Tennyson poetry. He loves simple country folk and uses his native Northumberland to form the inspiration for much of his work. He is mainly concerned with the welfare of poor people and with their problems and difficulties. His poetry is marked by sincerity and by a gift for telling a story.

Notice should be taken of the following poems:—*The Lighthouse*; *Tenants*; *Flannan Isle*; *The Ice-cart*; *Lament*; *The Golden Room*; *Akra the Slave*.

KIPLING, RUDYARD (1865-1936), English poet and writer, was born in Bombay, India. His father was an artist and the curator of Lahore Museum; his mother was an aunt of Lord Baldwin of Bewdley. Kipling lived in India as a child, and was then sent to England to be educated at the United Services College, Westward Ho! Devon, the scene of an early novel, *Stalky & Co*. Afterwards he returned to India where, at the age of seventeen years, he became

assistant editor of the *Lahore Civil and Military Gazette*. He began to publish both prose and poetry and before he was twenty-four he had already some reputation as a story-teller of remarkable capabilities. Although his talent was appreciated readily enough in India, it was not until the books were published in England that his real fame spread. He left India, and after travelling through China, Japan and America he landed in England to find himself already a popular and well-known writer. Up to this time he had written chiefly in prose, though *Departmental Ditties*, a book of light verse, had been published some time ago, but now he began to write more in verse and his genius in this direction soon became apparent. Kipling then lived for some years in America, before he settled down in England. In 1898 he went to S. Africa for the first time and here he developed the Imperialism which marks all his later work. From that time to his death, a few days before that of King George V., he lived in his beautiful Tudor house at Burwash, in Sussex.

Kipling achieved great fame during his lifetime. He was the first Englishman to receive the Nobel prize for Literature, and *The Smith Administration* was auctioned for fourteen thousand dollars, the highest price paid for any living author's work. He was made a foreign associate of the Académie des Sciences Morales et Politiques, King Albert of Belgium and Cardinal Mercier being the other two men similarly honoured.

Kipling's genius and popularity need not be questioned—his *Jungle Books* alone are enough to warrant a lasting reputation. As a poet, it is often said that he is not of the first rank, but it should be noted that his poetry is so individual that it is difficult to judge its standard. He writes mainly of soldier life, in a half-satirical, wholly sympathetic manner, with a vigour of style and an unconventionality of phrasing and form which make inspiring and livening reading. He has written other poems of a more serious and reflective nature, and his patriotic poem *Recessional* is perhaps the most popular

of all his works. His Imperialism, his idealism and his kindly yet acute insight into human nature are as apparent in his poetry as in his prose. His influence was considerable; his ideals as represented in a love of God, the King and the Country made him a greatly loved character both at home and abroad.

His output was enormous, but the following works should be specially noticed:—

Poetry:—*Departmental Ditties*; *Barrack Room Ballads*; *Recessional*; *Fear*; *The Children's Song*; *If*.

Prose:—*The Jungle Books*; *Puck of Pook's Hill*; *Kim*; *Stalky & Co.*; *The Light That Failed*; *Rewards and Fairies*; and many short stories of great merit.

MASEFIELD, JOHN (1875— ), English poet and writer, was born in Ledbury, Hereford. His father was a lawyer, but he was left an orphan at an early age and at fourteen years old he went to sea. He loved the life and his poetry is full of the experiences and adventures of his sea life. He then spent several years in America, earning a living as best he could, and it was during this time that he read Chaucer's *The Parliament of Fowls*, the book which roused in him a desire to write poetry himself. He returned to England in 1897, but it was not until 1911 that he scored his first literary success with the narrative poem, *The Everlasting Mercy*. During the Great War Masefield served with the Red Cross, and in 1930 he succeeded Bridges in the capacity of poet laureate. He lives near Oxford.

Masefield's output of poetry is very great, and this, combined with a certain disregard of careful technique, has done much to injure his reputation as a poet. Nevertheless, his long narrative poems are popular with their brilliant colour, dramatic incidents, striking rhythms and human characters. He shows a deep and tolerant understanding of human nature, a sense of humour and a love of rousing adventure, all of which appeal to his readers; but to find the real poet it is necessary to turn, not to the popular narrative poems, but to some of his short lyrics and

his sonnets. Here, his worship of beauty, his idealism, his love of nature and of the sea find expression in pieces of such charm and real poetry that his true genius is indisputable.

Masefield is a versatile writer, being the author of novels, plays, and a vast amount of poetry all with a wide variety of subject matter and method of treatment, but the following works should be specially noted:—

Plays:—*The Tragedy of Nan*; *Pompey the Great*; *The Trial of Jesus*.

Novels:—*Sard Harker*; *Odlaa*; *Jim Davis*.

Narrative poems:—*Dauber*; *Right Royal*; *Reynard the Fox*; *The Everlasting Mercy*; *The Daffodil Fields*.

Lyrics and sonnets:—*Lollingdon Downs* (a sonnet sequence); *The Seekers*; *Beauty*; *Cargoes*; *The Wild Duck*; *The Tree*.

NEWBOLT, SIR HENRY JOHN (1862– ), English poet and author, was born in Bilston. His father was a clergyman, and the boy was educated at Clifton College, later attending Corpus Christi College, Oxford. He studied law and was called to the bar in 1887. He practised for several years but at the same time he was writing a story, *Taken from the Enemy*, which was published in 1892; but it was not until the publication of his ballads, *Admirals All*, in 1897, that he won a literary reputation. This book was followed by others of equally stirring poetry and his reputation was assured. After giving up his work at Lincoln's Inn, he became editor of the *Monthly Review* in 1900. He wrote two novels which attracted some attention, but then the World War broke out. During this war he was controller of wireless and cables and many of his experiences have been recorded in his verse. He was an ardent patriot and his poems had a patriotic fervour and idealism which was most inspiring. These war poems were published under the title *St. George's Day and Other Poems* and later he published his book a *Naval History of the Great War*. He has also edited several anthologies including *An English Anthology*.

His poetry, while not generally considered of a first-class character, contains many poems which will live. He is a poet of perfect technique and artistic restraint: he is imaginative, but applies his imagination only to things which have actually occurred to him, rarely projecting his thoughts into the unknown. He will be chiefly remembered for the poems *Drake's Drum*; *He Fell Among Thieves*; *Gillespie*; *Admirals All*; *Vitai Lampada*; *Clifton Chapel*; *The School at War* and *Devon*.

NOYES, ALFRED (1880– ), English poet, was born in Staffordshire. He was educated at Exeter College, Oxford. When he was twenty-two his first volume of poems appeared, *The Loom of Years*, and in 1910 the first of a series of his *Collected Poems*. He published poems of the sea in 1907 and 1908, and later went to America, where he delivered a series of lectures. These lectures were subsequently published in England under the title *The Sea in English Poetry*. In 1914 he was offered a professorship of modern English literature at Princeton university, which post he held until 1923. He was unable to take any active part in the Great War owing to defective eyesight, but was attached to the Foreign Office in 1916. He contributed freely to *Blackwood's Magazine* and has written plays, poetry, short stories and novels.

His poetry is popular on account of the rhythm, the colour and brilliance of the word pictures, and his ability to tell a rousing story, but as a poet he is not in the first rank. In spite of his enormous output there is little more in it than an ability to versify. There is no deep or new thought; no care in technique; and none of the restriction necessary to a real poet. *The Highwayman* is his most popular poem, and other poems are *The Elfin Artist*; *Seagulls on the Serpentine*; *Drake*.

STEPHENS, JAMES (1882– ), Irish poet born in Dublin. He had no proper education but spent his childhood in extreme

poverty wandering about Ireland, living as best he could. In this way he learnt a great deal about the Irish peasants, their customs, their beliefs and their problems. He learnt typewriting and obtained a post in a solicitor's office, where G. W. Russell ("A.E."), the Irish poet, found him and recognised his poetic gift. His first volume, *Insurrections*, attracted a great deal of attention, and later he won prizes for some of his work. Since then he has written a considerable amount of poetry and is now considered a leading poet of the Irish group. He worked hard for the creation of the Free State, now Eire. He spends much of his time in Paris and occasionally goes for trips to America.

His poetry is marked by a rare and almost elfin gaiety and an acute sensitiveness of feeling. He loves little creatures, and is hurt by cruelty to anything helpless. He loves, too, the Irish peasants, and makes friends amongst workmen and poor, humble people. He has translated many poems from the Irish.

The following works should be noticed:—*The Shell*; *The Lonely God*; *The Waste Places*; *The Snare*; *In the Poppy Field*; *Hate*; *The Rivals*; *The Crook of Gold* (a novel); *Hunger* (a novel).

YEATS, WILLIAM BUTLER (1865– ), one of the foremost poets of the day, an Irishman, was born at Sandymount near Dublin. He went to the Godolphin School, Hammersmith, but his holidays were spent in the wildest part of Western Ireland, County Sligo, where he was surrounded by all the old folk-lore and legend of the Irish peasants. When he was fifteen years old he went to the Erasmus School in Dublin, and then studied art for three years, inheriting his artistic abilities from his father, who was an artist. However, at the age of

twenty-one he decided to devote himself to literature and his first book, *Mosada*, appeared in 1886. He went to live in London and became a member of *The Yellow Book* group, *The Yellow Book* being the name of an illustrated journal to which many famous people contributed.

He was greatly inspired by the Gaelic movement and he helped to found an Irish Literary Society both in London and Dublin: he was a leader in the Irish renaissance. He, with the help of friends, managed to found an Irish National Theatre, and in 1899 his play, *The Countess Cathleen*, was produced, English actors taking the parts. It was not until 1902 that his ideal was reached when the play was acted by Irish players.

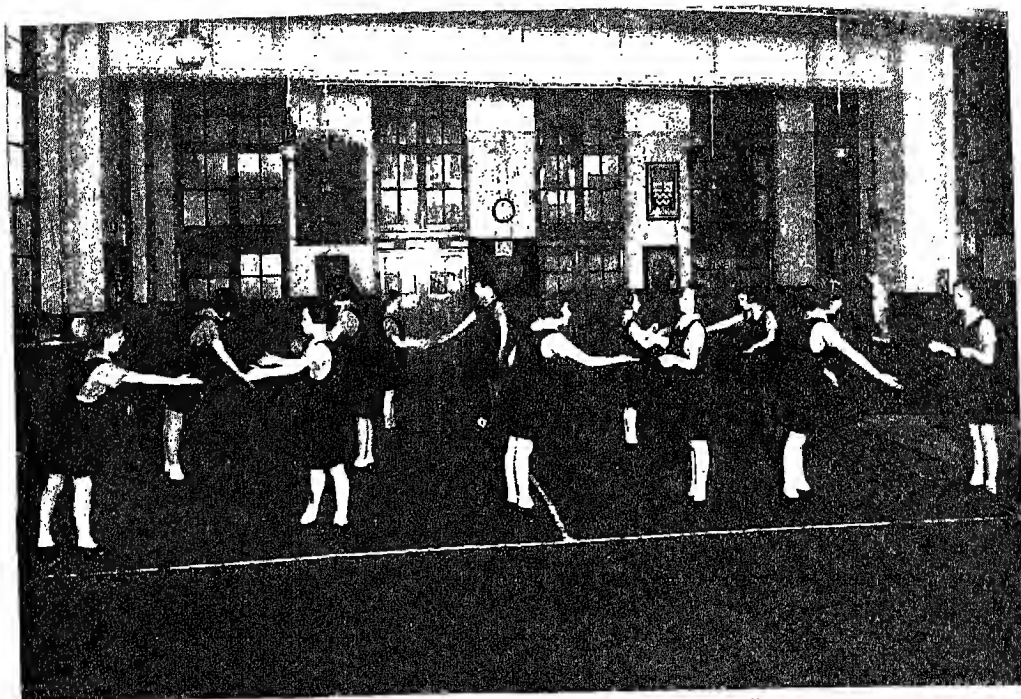
Many versions of some of his poems exist, for he frequently rewrites his work, altering lines and words here and there. He writes, on an average, seven or eight lines regularly each day. He believes that the romantic period of literature is drawing to a close and that an era of philosophical poetry is at hand.

Yeats is considered by many to be the greatest poet of the day. He is a master of the English language—there is no other man who uses words with such effect and such delicate and careful choice. For sheer beauty of expression, thought and lyrical imagination he cannot be excelled by any contemporary poet. He is inclined to be mystical, and it is here that the influence of Blake is apparent.

The following works should be noted:—*The Land of Heart's Desire*; *The Countess Cathleen*; *When You are Old*; *Aedh Wishes for the Cloths of Heaven*; *The Song of Wandering Aengus*; *The White Birds*; *Lake Isle of Innesfree*; *The Sorrow of Love*; *Down by the Salley Gardens*; *The Man who Dreamed of Faeryland*.

# SPEECH EDUCATION

This Article, important to every Teacher, has been specially written for these Volumes by the well-known Experts, Professor Lloyd James, Marjorie Gullan and Barbara Storey. Some of the Ideas in this Contribution have been further developed in the following Article, SENIOR SCHOOL DRAMA, by Mona Swann.



SIMPLE SIMON—"LET ME TASTE YOUR WARE"



SIMPLE SIMON—"SHOW ME FIRST YOUR PENNY!"



## INTRODUCTION

IT is one of the aims and purposes of what has come to be known as Education, to help the individual to become a worthy and willing member of the various social groups to which, by accident or design, he is destined to belong. What is known as leading a fuller life may, perhaps, mean no more and no less than playing a larger part in the social life and development of these groups, and striving to enable others to do likewise. The education of the young, even in the primitive tribes of Africa, is an affair of some importance in the eyes of their elders, and is usually entrusted to a special class. In Africa this class may be chieftains, witch doctors or medicine men; with us, and with all civilised peoples, there is a professional class specially trained for the purpose, and it is their business to teach the young such things as the state deems necessary. It is not our business to inquire *why* the state deems these things necessary, or what is the relation between knowledge of these things and leading the fuller life. But we may, at any rate, tentatively assert that one of the manifestations of the fuller life is the ability to talk rationally and intelligently about the affairs that most nearly concern our lives and the lives of those around us.

Education, such as we know it, social life, such as we know it, and the world around us, both without and within, would not exist for us, as we know them, were it not for Speech, the Instrument of Society, as Ben Jonson calls it; and for that other instrument, the written word, on which continuity of progress through the generations depends. The social and intellectual life that the civilised peoples of to-day enjoy, when they are given peace in which to enjoy them, rest ultimately upon language spoken and written. Now written language is an affair of the eye, a very complicated and complex business indeed:

it is not, as is spoken language, an ability that is more or less innate in us. Anybody who gives himself the trouble to think consecutively for two minutes will realise that sounds and letters have nothing in common in the world of nature; and that no machine yet invented, or ever likely to be invented, will spell out, in the traditional orthography, words spoken into it, or reverse the process, and translate print into speech. Machines can make sounds into visible marks on wax or film, and into invisible variations of electro-magnetism on steel wire or tape. But the gulf between Sight and Sound in Language is one that is bridged by a flimsy structure of hypothesis alone, a veritable *pons asinorum*. And the teacher who has not thought this out is in a very bad way indeed, and entirely unfitted to read the article which it is my privilege to introduce.

The state has decreed, and wisely, that all its citizens shall be "literate"; i.e., able to make the written word, and to translate it at sight into its spoken equivalent. It is the teacher's first business to persuade himself that, however wrong the state may be in his view, in other directions, the state is abundantly right in this instance. And it is the teacher's second business to know *why* the state is right; and further *why* it is right in insisting that those Africans and backward races for whom it is responsible shall not only be given a written language, perhaps for the first time in their history, but shall be taught to read it and write it. Learning to handle written language has been regarded as the one indispensable essential for all who aspire, however humbly, to be educated; and teaching it has been the bedrock of all the civilised education of which we have knowledge.

But, and this is important, teaching the spoken language has not been considered as being of sufficient merit to be included in the routine of educational machinery, at

any rate, not since the Renaissance. The old discipline of Rhetoric did, indeed, concern itself with speech, not only with its form, but with its content, and with the logical arrangement of its matter. But Rhetoric no longer remains, and students in our universities do not, as they used to be compelled to, now maintain their theses in long disquisitions and arguments with their teachers. The "viva," all that remains of this excellent discipline, is perfunctory and often futile.

The public educational system built up by the state has evolved largely out of the private educational system of earlier centuries, when the school was a privilege that had to be paid for, and when those who attended it were drawn from classes that were of the more cultured. The mother tongue was taught, as Latin and Greek were taught, as a written language; speech was left largely to the home, where, among the leisured and cultured classes, it was as adequately supervised as it is in similar circles to-day. Moreover, children in these homes enjoyed the inestimable privilege of regular conversation with enlightened elders, a privilege denied very largely, then as now, to children brought up in other circles.

And so it has come about that as far as formal education in language is concerned, the attention of teacher and pupil has been for centuries concentrated upon the written form rather than on the spoken form. The broadcasting of the written form, which began with the invention of printing, had many consequences which we cannot enumerate here. But however important, in national and international life, written language was, and indeed still is, we must not forget that times have changed. The telephone, the gramophone, radio, and the film are inventions that stand in the world of spoken language much as the printing press stands in the world of written language, and the spoken word to-day plays a more important part than ever it did. Speech, for the first time in its history, is inde-

pendent of time and space. Spoken words flash across the world; kings speak to millions of their subjects, and the human sound of a voice moves us to greater depth than the printed message. Speech has come once again into its kingdom, and found us largely unprepared. We have no critical knowledge of it as we have of the written word; we have no standards wherewith to judge it, no technique wherewith to teach it, no philosophy on which to build an intelligent body of knowledge and criticism concerning it. All we can do is to be guided by prejudice, loving some "brogues" for their romantic associations, hating others for no reason at all, despising what we call "affectations" without understanding what "affectations" are; we hurl emotional adjectives and adverbs around, and endanger normal social, and indeed international, relations by our desire to impose on others our own way of performing the act of speech, believing it to be the best and being fully persuaded that every other way is a pollution, an adulteration of the sacred fountain that is in our own special charge.

The first question that the teacher should ask himself, if he proposes to "teach" children to adopt a style of speech which is not the one they normally use, is: Why do it? Is it justifiable? Can public money be spent on it with advantage to the state? And lastly he should very seriously question himself as to his competence, and as to whether his own method of performing his mother tongue is one that he can safely recommend to his pupils.

A man who cannot swim is not much good as a teacher of swimming; and a man who cannot play the piano is not in much demand as a teacher of that instrument. The best teachers, no matter of what, are those who can do what they set out to teach others, provided they have taken the trouble to analyse the processes involved and to work out a teaching technique. And so it is with speech. To attempt to teach it without studying it is a waste of time for both teacher and pupil. To insist on teaching

it without having one intelligent reason for so doing is merely unintelligent.

The article that follows deals with knowledge and technique: it answers the question *How?* This introduction serves to answer briefly the equally great, possibly greater, question *Why?*

The purpose of language is to achieve communication, which rests upon intelligibility. Five centuries of printing, with the inventions, research, experiment necessary, have given us, in the world of eye language, a high standard of:

1. Uniformity;
2. Artistry;
3. Legibility.

The good printed page is excellent from most points of view, and is as readily understood in Aberdeen as in Bournemouth, in Seattle as in Dunedin. It achieves its purpose.

A good spoken English should do the same. But whereas there are five hundred years of experience behind the broadcasting of print, there are very few years of experience behind the broadcasting of speech. And what is more, our language, once fighting for existence in these islands, is now spread all over the globe; all sorts of local and national standards have grown up, and all of them are fighting to retain something of their individualism. The problem of setting a standard in speech, as the printers did in print, is no easy one. The B.B.C. is fully aware of the problem, as are the broadcasting bodies in America and the Dominions. The school teacher must be aware of the problem too, for upon him, and more often *her*, rests a large share of the responsibility. The University Presses helped, and still help, to guide the destinies of our printed language; the schools and colleges must help in a similar way to guide the much more hazardous destinies of our spoken tongue.

Therefore, just as print must be legible, speech must be intelligible; and this is the teacher's first maxim. Clearness of articulation is as essential in speech as clearness of design and lay-out are in print. Sounds,

like letters, which ought to be distinct, must be kept so; and sounds which ought to be pronounced, *must* be pronounced. A printer who left out letters, who used badly worn type, who expended on his work the least possible effort, would not be conspicuous for the excellence of his work. And speakers who leave out much of what is essential to intelligibility must not complain if they are not understood. Speaking, like every other activity, can be done well and badly; it may be said to be done well when it is easily and readily intelligible. If it is destined to be heard from one end of the country to the other, then it must transcend local considerations. And a style that is readily understood by only a small, or indeed large, section of the community, is not of necessity intelligible outside that community. "Dialects" are adequate within the areas in which they are current; but inasmuch as every community will tend to have its own dialect, it follows that trying to find a form; i.e., a dialect, suitable for all communities is likely to raise all sorts of thorny problems. Local pride is at stake; national prejudices are aroused; genuine sentimental affections are threatened; and a good deal of feeling, more often bad than good, is raised in all discussions on this point; and there is evidently need for wise counsel.

Let us begin by saying this: the countless regional dialects of English that now run throughout the English-speaking world are spoken by uneducated as well as educated people. Uneducated speakers of any dialect differ from educated speakers of that dialect in most details, and especially in the matter of articulation; the educated usually perform the act of speech with more care than the uneducated. They give more attention to detail, and pay more regard to the written language. They model their speech more upon the printed form than do the uneducated. Whereas the one may say:

"I seen im a doin of it," or

"I sec un do it,"

the other will tend to say:

"I saw him do it."

Grammar, vocabulary and pronunciation are all involved. However interesting from the historical point of view, or indeed from any other point of view, the speech of the uneducated or illiterate may be in any district, it is of very little use outside the circle in which it is current. It is probably widely different from the speech used by uneducated people in other parts, and indeed would quite likely be unintelligible in many places. There is much less difference between the varieties of educated speech than between those of uneducated speech, largely for the reasons we have just mentioned. And so, even if no more is at stake than mere intelligibility, an educated version is preferable to the other, and he is a wise teacher who begins his teaching by advocating, and insisting on, in the first place, the educated speech of the district in which he finds himself. The educated variety of the London dialect is what passes muster as standard or King's English; the uneducated variety is what is known as Cockney; and there are as many shades of both as there are degrees of education and culture. So it is in every county, and so it will continue to be for some time to come until the broadcasting of the spoken word by radio, film, gramophone, telephone and a mobile population brings into speech the uniformity imposed upon spelling by the printing press. But the time is not yet come; and the wise teacher will remember that his business is not, in the first place, to make the children in his school talk like fashionable actors, film stars or radio announcers. His business is to see that the children committed to his care shall speak as it is the custom for intelligent and educated people in that district to speak, and above all, to speak in a way that can be readily understood by people from other districts. And just as it is the general practice of those teachers who teach eye language to insist that the letters shall be well made, and the spelling up to the accepted national standard, so the teacher of ear language must see that sounds are well made, and properly

executed; and that the whole effect is up to the best local standard. It will be time enough for him to think about a national standard later on.

Now the making of sounds in speech is called Articulation, and there can be no good speech without good articulation; that is why most teachers of spoken English who know their business insist upon good articulation. Without it there can never be intelligibility; and intelligibility is the first and foremost aim that the teacher must keep in mind.

But there are other considerations to be borne in mind, which are not covered by intelligibility. There is growing up the idea that local standards, even of educated speech, are in some way inferior to what is felt to be the national standard; and the national standard, as far as Great Britain is concerned, springs from the educated of the south-east, where lies the great city of London, with its teeming millions, of vast importance in every aspect of our national life. Before the days of trains, motor cars, telephones, broadcasting and films, millions of people went from the cradle to the grave without ever hearing this sort of English, except perhaps from the parson or an occasional visitor from the great city. And in those days local standards were as much respected as the national standard, not only in speech but in dress and cookery and human affairs generally. But times have changed; the old isolation of districts has broken down, whether for better or for worse; and nowadays everybody is taught to read and write, a fact which must not be forgotten when we are discussing speech. In the written language, the language of literature, we certainly have a national standard, owing largely to the printing press; and so, owing to various influences, we tend towards a national standard of educated speech. All that this really means is that educated people in various parts of the country tend to speak more like one another than they did a century ago.

The teacher, then, who bases his teaching on educated local speech, is on the way

towards advocating the national standard, and goes a long way towards preparing his pupils to adopt that standard if it ever becomes desirable that they should adopt it. Some social or economic incentive may make their adoption of this form of speech desirable; on the other hand the incentive may never arise.

But in any event it is the duty of the educator to prepare his pupils so that they may become worthy members of the social groups to which they are destined to belong, and no aspect of social behaviour is of greater significance than speech.

There remains one other consideration, which is as important in the realm of speech as in any other aspect of human endeavour. Let us compare speech with Architecture. The architect called upon to design a building considers first the function of the proposed building; whatever it is, church, school, house or town hall, it must in the first place fulfil the requirements—it must *work*. This corresponds in speech to Intelligibility; it is the standard of Functionalism.

Then he must see that his building is a fit and worthy building to set alongside its fellows, suitable to its environment; and here, incidentally in Architecture as in Speech, there is rich diversity of opinion. This is his Social standard.

And lastly, he must consider the question of beauty, and observe an *Æsthetic* standard.

It is easy enough to dissect his work thus, but in the end the three standards are so intimately involved, so dependent one upon another, so governed by external considerations, that it is difficult to say where one begins and the other ends.

There is an aesthetic standard in Speech, as in Architecture or in Dress, but this is not the place to discuss it. Those teachers who have thought about aesthetic standards in other aspects of life may care to make their own philosophy concerning the aesthetics of human speech. Elocution teachers are very largely concerned with the aesthetic side of the work.

Let us conclude this brief introduction,

then, by repeating that the intelligent study of Speech offers as attractive and stimulating a series of disciplines as any other study. It is a subject that has been sadly neglected owing to the enormous importance attached by earlier educators to the study of the written language.

Talking is of vastly greater importance in the life of the average man and woman than writing, and is of infinitely greater importance to-day than ever. Those whose business it is to educate the children of to-day are failing in their duty if they confine themselves to mere technique. Teaching children *how* to talk decently is of very little use if they are never given the opportunity of doing so.

Speech training is not to be confined to drill; the ability to make beautiful vowels and consonants, or to recite passages of verse and prose, is not in itself one of great merit. Speech training must be more than this. It should have as its aim the cultivation of the art of speaking, clearly and intelligently, about things. Drill is never an end in itself, and the wise teacher will never forget that the more opportunities he gives his pupils to exercise themselves in speaking, the better it is for them. And he will always remember that his own speech is likely to have a considerable influence on that of his pupils.

Many teachers have despaired because the work they do in the class room is undone in the home, a fact which is only too true in many cases. There is in the homes of many of the less fortunate neither incentive nor opportunity to practise the higher ideals of the school; and this is true not only of Speech.

But if we are to be deterred from striving because of the lions in our path, we had better abandon all teaching. Let us take courage, remembering that the aim before us is the ideal democratic state in which all are not only free to speak what they think, but capable of doing so intelligently. Freedom of speech is of no use to those who cannot enjoy it.

A. LLOYD JAMES.

## THE DEVELOPMENT OF SPEECH

**I**t is customary to think of speech training as beginning with the study and practice of vowels and consonants. Since, however, the unit of speech is the phrase and not the single sound there is considerable justification for beginning our study of speech with a consideration of what is commonly called "phrasing." This course is doubly advantageous because it not only helps us to keep in a proper perspective the use of voice, pronunciation and articulation in actual speech, but it bears directly on the speaking of prose and verse. Thus the speech training lesson and the poetry lesson are directly related to each other, with the result that the study of speech has a purpose which the children can appreciate.

**The spoken phrase.**—An outstanding characteristic of speech is the continuous flow of sound throughout the phrase. We think of words as separate groups of symbols because we see them thus in print, but in speech there is no break between words. The break comes when we take in a breath, or make a conscious pause for emphasis. Say these phrases aloud, or, better still, listen while someone else says them:

Where are you going?

There wasn't a cloud in the sky.

If you're quick, we can just catch the bus.

I go by car generally.

The idea is the unit in speech. It is usual to find that a group of words is necessary to communicate the idea. This group is known as a sense-group, and a complete sentence may be made up of one or of several sense-groups:

1. If you're 'quick / we can 'just 'catch the 'bus. This sentence has two groups, that is, two ideas.

2. If you're 'quick / we can 'catch the 'bus, / 'just! This one has three, because the addition of the word "just" at the end

of the phrase suggests a fresh idea. It is equally possible to say:

3. If you're 'quick / we 'can / 'just / 'catch the bus. Said in this way, there is rather more emphasis on the possibility of catching the bus and the ear recognises this because of the greater number of groups heard. In other words, the general idea of having time to catch the bus is broken into particular ideas "we can" "just" "catch the bus."

This recognition of sense-groups is essential in reading aloud or in speaking memorised words. Much speaking of poetry suffers because the printed lines of verse are taken to represent the sense-group, quite irrespective of meaning. This habit is linked with that of taking a breath at the end of a line, instead of waiting until the natural breath-pause occurs. This will usually occur when one sequence of ideas is completed and another is about to begin.

**Stress.**—In the sentences given above certain syllables are marked"". These syllables are given more weight than the others. Stress in speech is comparable to accent in music, where certain beats in the bar are more strongly marked than the remainder. In simple music, such as a march, the first and third beats are accented; in a waltz the first beat is strongly marked. A study of more complex music shows that there is no fixed rule with regard to accent, any beat being capable of bearing stress if the composer so desires. Thus, while stress (accent) will always be present, its position must be determined each time by a study of the context. This is true of speech as well as of music. In simple verse, each line represents a bar; the number of beats in the bar (foot) is felt as the metric stress, as in music, but the sense stress may fall on any beats, and its position will probably vary from line to line. From a speaker's point

of view, poor verse is that in which the writer allows the sense stress to fall on the same metric beats in every line. From a listener's point of view, poor verse speaking is notable for the same fault in the speaker.

It is unfortunately true that much of the verse speaking heard in the classroom suffers from this metric jog-trot. It is not easy to cure, for the habit has become fixed through years of similar speaking. An attack on it must be made from a new angle, so that the children's approach to the speaking of a poem may be based on a sound structural foundation. First and foremost, we must help them to realise that the test of adequate speaking is the effect on the listeners. If they have not understood, then the speakers have failed. Understanding means more than the mere hearing of words; it implies an apprehension of mood, a sharing of an experience. It is really necessary that children should receive training in the art of listening. Speaking and listening are of equal importance to the act of communication. Too much stress has been laid on the speaker, with the result that he has become a performer on a platform, isolated from and superior to his audience, instead of a partner with them in the recreation of an experience.

Listening is essential to speech; therefore speech training must include ear training of every kind. Part of the class should listen while the remainder speaks and should be given the opportunity of saying frankly what it heard—and did not hear! Understanding of speech comes by way of the ear.

Nursery rhymes can be used as preliminary illustrations of stress and sense-groups. Put this on the board (metric beats marked):

' Peter, ' Peter, ' pump-  
kin-'eater,  
' Had a ' wife and  
' couldn't 'keep her;  
' Put her ' in a ' pumpkin ' shell;  
' There he ' kept her, ' very ' well.

Any ordinary class would repeat this with tremendous insistence on each metric

beat, and without recognition of the fact that the first two lines are one phrase.

It is interesting to note the effect if the teacher repeats their rendering as exactly as possible and then asks for criticism. He will be told that it is dull, that the beats are thumped out too heavily and that altogether there is "no expression" in it. This leads to a consideration of which metric beats ought to be stressed.

It is useful to use these two marks: > for strong beats, > for weak ones.

- > > > >  
(a) Peter, Peter, pumpkin-eater,  
> > > >  
(b) Had a wife and couldn't keep her;  
> > > >  
(c) Put her in a pumpkin shell;  
> > > >  
(d) There he kept her, very well.

Simple though this rhyme is, it illustrates the fact that sense stress does not always fall on the same beat.

metric beats:	1	2	3	4
line:	(a) >	>	>	>
	(b) >	>	>	>
	(c) >	>	>	>
	(d) >	>	>	>

In line (b) it is obviously more sensible to say "had a *wife*" rather than "*had* a wife," and "couldn't *keep* her" rather than "*couldn't* keep her."

In line (d) the strong stresses on both "very" and "well" give the right touch of emphasis.

Following on from this, rewrite the rhyme thus, adding phrasing lines:

Peter, Peter, pumpkin-eater, had a wife and couldn't keep her;  
Put her in a pumpkin shell; there he kept her, very well.

The first complete phrase consists of two ideas—Peter had a wife, and Peter couldn't keep her. The connection between these two ideas, and the consequent need to progress from the first into the second is





As the phrase grows longer, so it becomes necessary to take in more breath at the beginning. This will be done automatically if the phrase is really understood.

Original phrases are better than those taken from a book, because there is so much more intelligent interest taken in any example which has been made up by the class, and intelligence and interest are absolutely necessary to successful speech.

Here is an example, made by a class of eleven year old girls, on the pattern of "One man went to mow":<sup>1</sup>

One cock crew in the morning, crew in the morning early.

One cock, and all the little cockerels, crew in the morning early.

Two cocks crew in the morning, crew in the morning early.

Two cocks, one cock, and all the little cockerels, crew in the morning early.

Three cocks crew in the morning . . . etc.

One of the values of this particular activity is that the whole phrase is realised, and there is far less tendency to fade away at the end of the phrase, or to cut the last word short in order to snatch a breath for the next line.

Still another development of this phrase study is that of dealing with literary phrases, where the main sentence is broken up by the interpolation of clauses. Analysis of sentences plays a big part in the teaching of grammar, but it is not usual to find the knowledge thus acquired related to speech. Yet it is a fact that in conversation we indicate the relative value of the sense groups to each other by adjusting the range of their speech tunes and by varying the pitch of the voice.

Recognition of this principle in colloquial speech is essential before it can be applied

to prepared speech. After all, it is really only commonsense to take care that sentences are well constructed. If we study to write lucidly, can we not do the same for speech, which needs clarity so much, since listeners can seldom ask for a re-statement?

Here is an example of an involved sentence, which, were it to be read aloud, would depend for its intelligibility almost entirely on a good vocal analysis of its structure:

"There the inconsequent stream that runs beside the path, bearing its millions of white lights like silver leaves always passing, never gone, says such inimitably witty things that even the thin old-maidish reeds are bent double with laughter, though they whisper, 'Hush, hush, hush!' for propriety's sake."<sup>2</sup>

The main statement breaks off after "stream," to allow of a passage of description; it picks up the thread again on the word "says." The kernel of the whole passage is contained in the words: "the inconsequent stream says such inimitably witty things"—all the rest is a filling in of the picture. Now, it is essential that a link should be *heard* between the two separated parts of the main sentence. They are closely related in sense, therefore they must be related in sound.

The best analogy to use is one of levels; the main sentence has the most prominent level, subordinate clauses less prominent ones, and each must keep more or less to its own level. Once the speaker has spoken the first half of this main sentence, and leaves it for the descriptive levels, he must carry its sound level in his inner ear, so that he can not only link the remainder of the main sentence up correctly, but refrain from making a false link by lifting another group of words to this particular level.

If this seems unnecessarily meticulous to

<sup>1</sup> We are indebted to Miss M. E. Campling and her class for the following phrases:

"One cock started to crow, started to crow at dawn.

One cock, with his curly comb, started to crow at dawn.

Two cocks . . . etc."

"One cat started to cry, started to cry for company.

One cat at one a.m., started to cry for company . . . etc."

<sup>2</sup> From the essay *Laughter in Poems and the Spring of Joy* by Mary Webb.




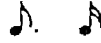

speakers, let them become listeners for a moment and realise how much of their understanding of this and similar passages depends upon an exact spoken rendering of the logical relationship between the various ideas.

Miss Mona Swann, an acknowledged authority in the world of Speech with wide experience in the teaching of English, devised a system of "Language Eurhythmics" in order to provide a different and more real approach to this and other speech difficulties. The approach matters little provided that it results in an ability to speak complex sentences so that their true significance is at once apparent to the listeners.

There is room for much adventuring into the subtleties of phrasing. It is a study that, once begun, never ceases, for every poem and every prose passage brings its own variation of the essential principles of phrase balance and relationships.

**Speech rhythm.**—Metric speaking results partly from lack of recognition of the phrase and partly from lack of variation in the number and arrangement of syllables within each foot. Spoken English is remarkable in that it follows very closely the musical principle of notation. In music, each beat is of fixed duration, but can be made up of any number of notes of different lengths.

Thus, a beat which has a duration value of one crotchet (♩) can be written as:

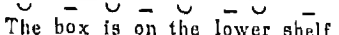
a crotchet:—   
 two quavers:—   
 one quaver, two semiquavers:—   
 a dotted quaver and a semiquaver:—   
 a quaver and a quaver rest:— 

This does not exhaust the possible variations. In speech the same principle is true. Our stressed syllables fall at fairly regular intervals, but between them there may be one or more syllables, sometimes none.

Here are some colloquial phrases, with the stressed syllables marked. If a foot is recognised as beginning with a stress, the variation in the syllable arrangement within the foot is obvious.

1. I 'can't 'go to the 'pictures to-'night.
2. 'Where have you 'put my 'hat?
3. I'm 'not 'sure 'when I can 'come.
4. Let 'John 'sit in the 'front 'seat.
5. The 'box is on the 'lower 'shelf.

The fifth example illustrates our natural avoidance of unnecessary stress on a preposition, even though there is a strong iambic undercurrent in this phrase.

metre:— The  box is on the lower shelf.

rhythm:— The 'box is on the 'lower 'shelf.

Actually, we hold "box" for a full beat, beginning the next beat on "is" and spreading the stress over the three syllables "is on the." This spreading of the stress has the effect of reducing the weight given to these syllables. Consequently they have the right *duration*, but the car is carried forward from "box" to "lower," thus avoiding the destructive monotony—in this case—of the regular iambic pattern.

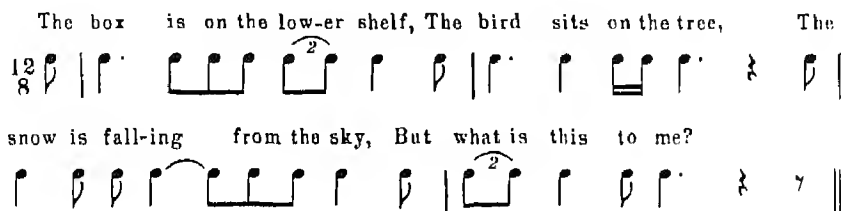
Now, the lengthening and shortening of vowels and consonants,<sup>1</sup> according to whether they occur in stressed or unstressed syllables, is a characteristic of spoken English. We stress by weight, and our stresses must fall at fairly regular intervals in speech, exactly regular intervals in poetry. We can, and do, lengthen stressed syllables, thereby shortening others, in much the same way as music varies its note values. Recognition of this fact, and a practical application of it to the speaking of verse, will prove of real value to speakers.

As a matter of interest, here are four iambic phrases, strung together in simple verse form, with a metric stress falling heavily on prepositions:

<sup>1</sup> There are other reasons for variation in length, but space does not allow of a full description. Readers are referred to *Phonetics of English*, Ida Ward (Heffer & Sons).

The 'box is 'on the 'lower 'shelf,  
 The 'bird sits 'on the 'tree,  
 The 'snow is 'falling 'from the 'sky  
 But 'what is 'this to 'me?

Below is given a rhythmic stressing with the addition of note values under the syllables, as an illustration of the elasticity of movement which is so marked a characteristic of both music and speech:



**Mood.**—The study of phrase rhythm leads naturally to a consideration of mood and its effect on a spoken passage, for rhythm is not movement only; it is shape—or form—as well. Just as insistence on the metric beat destroys rhythm, so an unvaried use of the same weight of tone and range of pitch deadens the vital essence of spoken words, reducing every phrase to a dead level of monotony.

Every architect, every painter, knows the value of light and of shadow, and realises the necessity of studying their interplay. It is so seldom that one is present without the other—in fact it is almost impossible.

In music and speech—the two arts which are for the ear—the same principle is at work, manifesting itself through those changes in sound which we call “loud” and “soft,” “high” and “low”—that is, in varying weight of tone and range of pitch.

**Range of pitch.**—Intonation plays a very important part in speech. Every spoken language has speech tunes peculiar to itself. By means of these a speaker transmits to his listeners exactly what he feels about the thoughts he communicates. What we call “mood” is heard through these vocal

inflections. For example, the phrase “Come here” can sound like a brusque command, a request, an offer of comfort and help, a question with a great deal of surprise in it. If we are feeling exasperated or irritable, this will be apparent, as will amusement or sympathy. Obviously, too, we can shout this phrase or speak with any weight of tone down to a whisper. And we not only can but we do. Ordinary conversation is full of

spontaneous variety. To keep this variety in prepared speaking, knowledge of conversational speech is essential. Such knowledge must be acquired by ear. A beginning can be made by taking some simple phrase, such as the one used as an example, and speaking it in imaginary contexts of every description. “Are you going?” can be given many meanings, so can “he didn’t come.” Listening to these phrases, as well as speaking them, gives some idea of the subtleties of speech. Then, an attempt can be made to record the various speech tunes. There is no need to be meticulously exact. The aim is to acquire a working knowledge of vocal inflections, so that, when we speak prepared words, we can choose the right intonation, instead of using whatever tune happens to come.

Some people find it very difficult at first to hear what their voices are doing. It takes time to train the ear to hear and the mind to analyse consciously what it understands unconsciously perfectly well. A similar difficulty in aural training has to be overcome by some musical students, who find it almost impossible at first to hum one note out of three struck simultaneously. In a few cases, hearing may be defective, but usually practice develops the aural sense.

The authors of *A Handbook of English Intonation* (published by Hepper and Sons) use this simple method of transcribing speech tunes:

- represents an unstressed syllable.
- "     a level stressed     "
- ∩     "     a falling     "     "
- ∪     "     a rising     "     "

Thus "'Where are you 'going?' is:

— · · · ∪ ·

"I don't 'know" (said doubtfully) is:

— · ∪

Here are some more colloquial phrases:

1. 'Thank you. (a) ∩ . or (b) — ·
2. Good 'morning. (a) ∩ . or (b) — ·
3. How 'are you? · ∩ .
4. 'Very 'well. (a) — · ∩ or (b) — · ∪
5. Please. (a) ∩ or (b) ∪

The imagined context in all these phrases is the most normal possible. Naturally, it is quite easy to imagine a context with a special significance and thus to adjust the intonation. It is better, at first, to avoid unusual situations, since they produce somewhat complicated variations of the normal pattern. A glance at the diagrams shows that, for the most part, they begin alike, but the final stressed syllable can either rise or fall. If it falls we are using Tune I; if it rises, Tune II. These are the two main tunes in standard English. We use Tune I for:

1. Final statements:—

I 'didn't go. — · ∪

2. Questions which begin with an interrogative word:—

What 'time is it? · ∩ .

3. Commands:—

'Shut the 'door — · ∪

4. Exclamations:—

How 'perfectly 'awful. — · · ∪

We use Tune II for:

1. Non-final statements<sup>1</sup> (there is more to be said either by the speaker or someone else):—

I 'doubt if I can 'come. — · · · ∪

2. Questions which can be answered by Yes or No:—

'Do you like 'coffee? — · · — ·

3. Requests:—

'Shut the 'door. — · ∪

4. Incomplete phrases:—

'When you 'come, we'll have 'tea.

— · ∪ | · · ∪

These are rules which apply to our simplest speech. They apply in principle to aesthetic speech, but since the situations in which aesthetic speech is used differ from those of everyday talking, we must expect to find some developments in their application. One of the most important of these developments concerns the range or compass of the tune. In conversation, the normal range is about an octave. Emphatic speech uses an increased range. Extreme emphasis, by way of contrast, uses a very small range indeed. The speaking voice has a compass of at least two and a half octaves, probably more. We reserve the highest pitch for those occasions when we are extremely annoyed, or surprised or pleased, and the lowest for moments of great gravity. Thus, our conversation ranges approximately through something under two octaves. We have no need to control this free movement, for conversation has no definite form. It is spasmodic, broken up between two or more speakers and is concerned with nothing of great importance. It is not planned. Aesthetic speech, on the other hand, particularly verse speaking, implies the speaking of preconceived ideas, and, moreover, of ideas set down in a certain form. The printed poem is to the speaker what a blue print

<sup>1</sup> The use of Tune I or Tune II with a statement depends upon the immediate context. If a response is implied or expected, Tune II is used. Consequently conversation uses this tune a good deal. The type of speaker, too, can effect the tune used.

is to a builder. He sees the poem take shape in the air, so to speak. He discovers the climax and approaches it and moves away from it, fitting each phrase into its appointed place. To do this he must be able to control the range of his speech tunes, for he builds his climax partly by changing pitch from phrase to phrase. If, through lack of this control, he uses his whole compass on the first few phrases, he has anticipated his climax, destroyed the plan and, with it, the poem. Control of intonation comes primarily through seeing the whole poem in the mind, and understanding the sequence of ideas contained in it. The beginning is determined by the end. Then comes conscientious listening to the movements of the voice with a clear realisation that certain moods ask for the use of a definite part of the vocal compass and not for all of it. All the graver, quieter moods are expressed through the middle and lower register, while exhilaration of any kind seems to demand the bright ringing quality of the higher notes of the voice. The human voice has no harmony, in the musical sense, through which to communicate mood. The power of pitch to suggest atmosphere has, therefore, added importance for speakers.

Children can gain an insight into these essential points through very simple material. Contrast the speaking of a marching song and a lullaby. The atmosphere is entirely different. The weight of tone used, the pitch of the voice, the type of articulation—all adjust to a changed context. This change should rightly spring from an inner consciousness of the two situations and a reaction to each, but it can be observed externally by the ear. Again, speaking and listening can complement each other. Examples of the development of climax can be found in such verses as *Nursery Rhymes of London Town*<sup>1</sup> by Eleanor Farjeon. *King's Cross* repays study. It is quoted below:

1. King's Cross!
2. What shall we do?
3. His purple robe

4. Is rent in two!
5. Out of his crown
6. He's torn the gems!
7. He's thrown his sceptre
8. Into the Thames!
9. The court is shaking in its shoe—
10. King's Cross!
11. What shall we do?
12. Leave him alone for a minute or two.

To the eye, this poem is written in short lines, with the second and fourth lines, and the sixth and eighth, rhyming. To the ear, it sounds more like rhyming couplets, since, with two exceptions, the phrases run over two lines. Couplets, in the hands of inexperienced writers, can be very humdrum and pedestrian, both to speakers and listeners, because it is so easy to fall into the monotonous regularity of a phrase to a line, with the second rhyming syllable coming in with a thump, expected, obvious and consequently rather dull. So insistent is this skeleton form of the couplet that inexperienced speakers find it difficult to escape its rattling bones and to clothe it with flesh and blood—with the beauty of form which the artist has evolved from the bony structure. Yet there are few things so delightful to experience as the recreation of this form, where austerity of structure is felt within a flexible design. Simple though *King's Cross* is, it provides an excellent introduction to this experience for Miss Farjeon has built a beautifully balanced verse on the foundation of the couplet. To illustrate this, rewrite the verse, as nearly as possible as it is heard.

1. King's Cross! What shall we do?
2. His purple robe is rent in two!
3. Out of his crown he's torn the gems!
4. He's thrown his sceptre into the Thames!
5. The court is shaking in its shoe—
6. King's Cross! What shall we do?
7. Leave him alone for a minute or two.

Line 1 is introduction. It sets the scene. The king is in a temper and everyone is anxious. Lines 2, 3 and 4 paint a vivid

<sup>1</sup> Published by Duckworth.

picture of the king, culminating with the sceptre being hurled into the Thames.

Lines 5 and 6 show us the trembling courtiers wondering what can be done.

Line 7 gives their solution of the problem, and ends the story in quite a different mood.

In speaking this, it is essential that the grouping of phrases follows the theme and not the couplet form. It is usual to hear Lines 1 and 2 grouped together, and a fresh start made on Lines 3 and 4. This destroys the picture and brings the insistent couplet to the listeners' ears. Lines 2, 3 and 4 work up to a climax—the rising fury of the king. He is left there, still furious, and we see the courtiers, shaking in their shoes. Here is a change of subject and a change of mood. In the repetition of "What shall we do?" we pick up the beginning of the poem again, but with an intensifying of the mood of fright. On the last line comes the feeling of relief at the wise solution of the difficulty.

It may seem surprising that so much can lie within so small a compass, but economy is one of the first virtues in a writer, though it may be one of the hardest to achieve. For speakers the translation of such economy means a clear understanding of the writer's intention and of the means he has used to express it, and the ability to react swiftly and completely to changes of mood and incident. It is easy to speak from a blurred, vague impression of the general significance of a poem. It is simple to play the piano with the loud pedal down, blurring all the harmonic changes that give significance to the notes played. Yet, in the latter case at least, we recognise and criticise the error!

Another rhyme, from the same collection illustrates a different type of climax:

### GLASSHOUSE STREET

Don't throw stones in Glasshouse Street,  
In Glasshouse Street, in Glasshouse Street,  
Don't throw stones in Glasshouse Street  
Or you'll—be—beat!

Two small boys, in Glasshouse Street,  
One March morning happened to meet—  
A stone flashed,  
A window smashed,  
A chimney-pot crashed,  
And the boys were thrashed!

So don't throw stones in Glasshouse Street,  
In Glasshouse Street, in Glasshouse Street,  
Don't throw stones in Glasshouse Street  
Whoever—you—meet!

In the second verse, we are told of the results of the stone-throwing on the window and the chimney and on the boys themselves. The way in which this is related, the three short phrases following each other, each adding to the excitement, leads us to expect a fourth phrase to cap the rest. We get it, but not as we expected, which of course adds to our enjoyment. The window smashes—the chimney falls—what next? Retribution! From falling masonry we are suddenly brought to the two small boys. Our climax is not a still more tremendous crash, but a prosaic thrashing. We might call this an inverted climax—the effect being produced by a sudden and unexpected descent in place of the anticipated climb.

A rough diagram of levels will perhaps help to illustrate this:<sup>1</sup>

What the author leads	(climax)
us to expect:—	a chimney-
	pot crashed
	a window
	smashed
a stone flashed	

What she gives us:—

To translate her intention in speech, we must avoid anticipating the inverted climax. If we anticipate it, we do this:

<sup>1</sup> These phrases are not actually spoken on a level pitch. The line of every spoken phrase is a curve but the diagram is clearer drawn in this way in this particular instance.

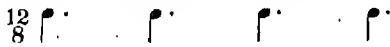
and there is no climax. We have led our listeners' ears gently down to the level which was to surprise them by its unexpectedness. We use the term "anti-climax" sometimes for situations of this kind. The name does not really matter, but the word "anti-climax" can bring with it a suggestion of weakening intensity, and this leads speakers to loosen their grip on a poem. Unexpectedness is the hallmark of this type of climax, not a lessening of intensity.

Another poem, *Kingsland*, from *More Nursery Rhymes of London Town*, is a good example of a long approach to a climax and a short but essentially satisfactory movement away from it.

The simplicity of these rhymes, together with their excellent craftsmanship, makes them of real practical use to all who aspire to speak verse.

**Pace.**—Pace presents certain difficulties, but these will be largely eliminated through the study and practise of phrase rhythm. Pace suggests speed and it is usual to translate speed as "speaking fast." Speech, however, can suggest swift pace without actually being fast.

A musical example may help:



sounds much slower than:



yet the time taken to play each bar is the same. It is the fact that there are more notes played in the second bar that gives the suggestion of greater speed. In the same way a line of verse containing many syllables gives the suggestion of a fast pace, whereas in reality the pulse (or beat) may be fairly slow. Compare these lines from *Glasshouse Street*:

'Don't throw 'stones in 'Glasshouse  
' Street

Or 'you'll 'be 'beat!

The second line sounds slow because the three spoken beats are monosyllables, but

these beats follow each other at the same rate as do those of the previous line.

Composers usually suggest the pace at which they wish their music to be played by a metronome mark at the beginning. Poets cannot do this, but the atmosphere of the poem suggests to a sensitive reader, the pace at which syllable-trip should move. It is almost an axiom that to hurry is to show incompetence! To this might be added the saying, attributed to Einstein, that "Deliberation is the backbone of speed." Swift pace is not to be indulged in for its own sake, except perhaps in patter exercises. There is a right pace suggested by the poem and suitable to the medium of the spoken word, which loses significance if used too swiftly or too slowly.

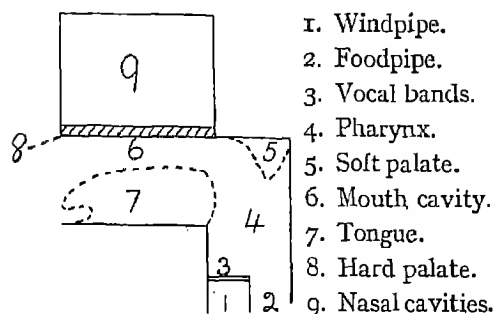
**Voice.**<sup>1</sup>—The term "tone-colour" is often applied to the aesthetic use of voice to suggest variation in vocal quality. Nothing is more trying to listen to than a voice which never varies in this respect. It is, however, equally trying to hear variations which are out of keeping with the meaning and mood of the words spoken, and which are exaggerated. A voice is a human barometer responding to emotional changes within the speaker. Sarcasm, conceit, anger, sympathy, all our moods, are heard in our voices. We know that it is necessary to control our moods in daily living. To control the mood is to control its expression. Aesthetic speech asks for the same sensitivity and similar discipline.

We re-create the writer's mood—relive his experience. In communicating it, we exercise a similar restraint. If we can realise that speaking prepared words is interpretation of thoughts and not merely a feat of memory, we should escape the danger of the monotonous use of voice. In classwork much depends on the approach made to the speaking of prose and verse and the end in view. Learning words can be left until the study of the passage is well advanced. When meaning, mood, structure are understood,

<sup>1</sup> Space does not permit of a full description. In *The Way to Good Speech* by Barbara Storey (Nelson & Sons) further information is given, together with suggestions for exercises for voice and articulation.

the words will be familiar and will soon be known by heart. Too often stress is laid on memorising and not on interpretation. Mechanical repetition of words results in a mechanical use of voice.

**The vocal instrument.**—The production of vocal sound is the result of breath escaping from the lungs, through the larynx into the mouth and so out of the body. In the larynx are the vocal bands, which draw near to each other when we wish to produce sound. Their free edges vibrate as the breath passes through the chink between them, setting up sound waves which travel with the breath into the cavities of the throat and head. These cavities are resonators, amplifying the sound until it becomes what we recognise as voice. It is necessary to use all the cavities in order to produce a resonant voice. In many cases, those in the head (nasal cavities or head-sinuses) are not reached, and the resultant voice is dull, lacking the ring imparted by the bony framework of the skull. The reason for this is that, in speech, the direct entrance to the nose from the windpipe is closed by the soft palate. The sound waves are carried into the mouth cavity and have to penetrate into the nasal cavities through the bone of the hard palate. A weak, badly directed breath stream tends to leave these sound waves at the top of the pharynx, where they are partially absorbed by the soft tissues of the wall of the throat, the soft palate and the back of the tongue. A diagram may help to make this clearer:



1. Windpipe.
2. Foodpipe.
3. Vocal bands.
4. Pharynx.
5. Soft palate.
6. Mouth cavity.
7. Tongue.
8. Hard palate.
9. Nasal cavities.

There should be a conscious direction of the breath stream towards the teeth and the hard palate, and a feeling of energy underlying the propulsion of breath from the lungs. These should be maintained consistently while voice is being used.

**Energy and volume.**—Speech energy is a nerve force, which stimulates the speech mechanism. Vital, flexible articulation and a resonant voice depend upon the release of a sufficient amount of this energy and its controlled direction. Exaggerated facial movements, hunched shoulders, meaningless gestures, are the result of energy badly directed and running to waste.

Aesthetic speech demands effort—not muscular, but nervous—from the speaker. With practice, this output of energy becomes as natural to him and as automatic as it is in conversation. It results in a stronger breath stream and this, in its turn, carries the sound of his voice to a greater distance. It crisps articulation and gives definition to speech sounds without exaggeration. It enables volume of sound to be retained for expressive purposes.

**Volume.**—Primarily, volume of tone expresses an emotional reaction to a situation. Loud speech in daily life is symptomatic of certain qualities in the speaker, and is not used to make speech carry over a distance. Aesthetic speech has suffered because it has been associated with a platform and large audiences, and speakers have fallen into the error of thinking that a great deal of sound would carry better than a less amount. This increase of volume has taken the place of a greater release of energy and voice has been robbed of one of its most expressive qualities. In daily life, shouting for help, to attract attention, cheering at football matches, and so forth, are accompanied by a great release of energy—are the result of it in fact. With children, shouting is a sign of overflowing energy, which must find an outlet. Volume of tone has *significance*, and therefore should not be thought of as a



device merely for making the voice carry. When this is understood by children, their group speaking will lose that solidity of tone which, once established as a habit, is difficult to break down.

**The single sounds of speech.**—Speech sounds result from interfering with the flow of vocal sound by moving the tongue, lips and soft palate. In consonant sounds we either stop the stream completely (as in *b*, *t*, etc.) or send it through so narrow a channel that we hear friction (*s*, *th*, *v*).

In vowels, all we do is to adjust the shape of the mouth cavity by tongue and lip movements. That is, the stream is not impeded sufficiently for friction to be heard.

Consonant sounds depend for their clarity on accurate and energetic movements of the organs concerned. Vowels depend on a feeling for shape and an ear for quality. Both need a strong breath stream for the organs to manipulate.

The making of speech sounds is an activity. More can be learned by sensitive observation than from the written page. Facts about speech must be experienced before they can be usefully applied. The happy-go-lucky type of speech which serves our needs at home needs development to fit it for all the uses to which speech is put, but the root of the matter is in each one of us. To be a writer, we must write! To be a speaker, we must speak, analysing and criticising our efforts as we attempt to develop our normal usage of speech sounds into an art.

**Practical work.**—Here are the consonant sounds we use, grouped according to the manner of articulation:

p b }  
t d } stopped sounds (plosive).  
k g }

f v }  
th (think) th (this) } blown sounds  
s z } (fricative).  
sh zh (measure) }  
h r }

m }  
n } nasal  
ng } The mouth exit is closed; the soft palate is lowered into the mouth and the breath escapes through the nose.

l lateral The breath escapes over the sides (initial of the tongue; the tongue tip is in and contact with the top gum. In final) final *l* (*all*) the back of the tongue is raised towards the soft palate.

wh w } Semi-vowels w is an "oo" glide;  
y } y is an "ee" glide.

These sounds have no length, and cannot be regarded as true vowels, though they are derived from them. They are placed in the consonant table for convenience.

tth dth }  
tr dr }  
ts dz } Affricates.  
tsh (ch) dzh (j or "soft g") }

The plosive *t* or *d* is released slowly so that friction is heard—as the tongue tip loses contact with the top gum. Examples of these group sounds are *eighth*, *width*, *tree*, *dry*, *eats*, *beds*, *church*, *George*.

All consonants can be made with or without voice. The articulating action in the mouth is the same for *p* and *b*, but we add voice for *b*. So with *f* and *v*, *s* and *z*, and all the pairs of consonants we use. In the above list, the voiceless sounds are in the left-hand column, the voiced in the right. We do not use the voiceless nasals, or voiceless *l* or voiceless *r*. We do not use voiced *h*. For some reason or other, present-day English omits these consonants, but of course they can all be made.

To get to know the consonants it is advisable to take a group, such as the plosives, and compare their articulation. Say "p" then "k" and feel the different action. In order to concentrate the whole attention on the speech organs concerned, it is helpful to shut both ears and eyes. Neither look, nor listen—but feel! It is amazing how little we know of what speech implies in the way of mouth activity. We never think about

speech actions. We listen to what is said, and reply, with no realisation of how this is done. It takes some little time to become conscious of this activity, but once we are sensitive to it our use of speech sounds becomes infinitely more accurate and flexible.

Compare *p*, *t*, *k* with *b*, *d*, *g*, proving that the latter differ only in the addition of voice from their partners.

Make up a phrase containing these sounds, such as:

They picked and packed sixty casks.

Tattered and torn, they pattered over the pebbles.

Here, the interest lies in feeling the swift changes from one plosive to another. There is a satisfaction in any physical activity successfully performed. It is stimulating in its effect. Pace can gradually be increased as accuracy develops. Without accuracy, a swift pace is disappointing as an experience.

A rhyme such as A. A. Milne's *Christopher Robin goes hoppitty, hoppitty* is a still stiffer test of agility, for to accuracy and swiftness must be added interpretation. The same writer's *Three little foxes* is delightful to speak, when sufficient experience has been gained, for it asks for a sense of fun and a quick reaction to changing situations, while it is written in a swift, tripping movement, with hardly a pause from beginning to end. Such verses are a real test of skill. Anyone can scamper through them, blurring words, breaking phrases, and missing the delicate humour. Achievement lies in control over articulation, over phrase, and over the suggestion of swift movement. The patter songs from the Gilbert and Sullivan operas provide excellent material, so does the nonsense verse of Lewis Carroll, Edward Lear and Patrick Barrington. Special mention should be made of *Jabberwocky*. This gorgeous burlesque is full of words which depend on excellent articulation for their effect, and the mere fact that they are unusual and unfamiliar words, yet highly

expressive, makes the speaker's task easier.

Who can resist "slithy" and "gyre and gimble" and "frabjous"? How better can we introduce children to the real delight of that activity we call speech?

The same plan may be followed with all the consonants. Always the aim is to increase sensitivity to speech sounds. Familiarity with spoken sounds brings with it a recognition of their special qualities. A phrase which contains a number of nasal consonants and *l*'s gives us an experience different from that gained from a phrase full of plosives and fricatives, particularly if the majority of these are voiceless. This recognition, dependent as it is on sensitivity to activity within the mouth, is a safer guide to the quality inherent in various types of poetry than purely mental recognition. Thus in lyric poetry—to take one example—we shall probably find a preponderance of *ms*, *ns*, *ngs*, if we examine, by eye, the printed words.

In the *Ballad of Semmerwater*, by Sir William Watson, the first line is not easy to speak, because its quality is lyric—it suggests an atmosphere of stillness and does not describe incident—and yet it so happens that it contains several plosive consonants:

"Deep asleep, deep asleep,  
Deep asleep it lies. . . ."

It is a temptation to stretch the vowels and avoid a firm articulation of the consonants, but the result of so doing is a painful distortion of the vowels. A sensitive study of the articulation of *p* and *d* suggests that, if the contact (or stop) is prolonged slightly, the natural staccato effect of the plosive is minimised, and greater smoothness results. In addition, this slight lengthening of the consonant adds the right touch of emphasis to these significant words.

Once again, experiment is necessary to prove the truth of this statement.

**Agility exercises**<sup>1</sup>—Adequate articulation is not possible unless there is free, flexible

<sup>1</sup>A description of the movable speech organs and suggestions for exercises are given in *The Way to Good Speech*.

movement of the tongue, lips, soft palate and lower jaw. It is quite possible to speak with little or no lip movement and with the teeth together, but speech of this type is far from adequate. Nasalisation, often heard in the Cockney dialect, is the result of inadequate movement of the soft palate.

Thus, the first step towards good articulation lies in exercising these movable organs, so that they come under our conscious control. Lip rounding and stretching, paying particular attention to the top lip, and the repetition of voiceless *p*, to encourage firm and accurate contact of the lips, are useful activities. Tongue stretching, and the accurate placing of the tongue tip on the corners of the mouth and the upper and lower lip, exercise the tongue, and help to establish a control over its movements.

The lower jaw should be dropped with lips apart, then with the lips closed, and moved freely from side to side.

The soft palate can be encouraged to move more energetically by saying "ah" followed by "ng." It is raised for "ah" to close the passage to the nose. It lowers for "ng" to open this passage. A still stronger movement results from the repetition of the second syllable of such words as "mutton," "sudden," "kitten." Mirrors should be used whenever possible in these exercises, as the sooner the movements are thoroughly appreciated the sooner will real progress be made. A few moments a day spent on these "physical jerks" will bring about a real improvement in the capacity to articulate accurately.

**Vowels.**—With vowels we come to the question of pronunciation. Briefly, our aim is to enable children to use those sounds which are considered acceptable, in addition to the set of sounds they use at home. It is a waste of time to try to eradicate their home speech. Provided they have a second type of speech and know when to use it, we have done our part. Speech, to be truly adequate, must be natural to the speaker in the sense that his manner must be natural.

Therefore, in introducing him to a fresh type of speech, it is essential that we first stimulate his interest in speech and gain his willing co-operation. It is both unwise and untrue to use the terms "right" and "wrong" with reference to pronunciation, for what is right in one situation can be wrong in another. Few things rouse more resentment in us than to be told that our speech is wrong. Prejudice is never a sound basis for discussion!

Just as we learn to understand consonants by examining the activity which produces them, so we can realise the variety in vowels and their dependence upon an exact tongue position and shape of the lips. Ear training is necessary in vowel study. Until we are conscious of differences in pronunciation, we cannot begin to acquire new sounds. It is useful to remind children of the number of different languages, and to illustrate these if possible in some way. Some description of English dialects will help to arouse an interest in varied forms of speech and provide an excellent argument for the use of a common dialect (standard English) understood by all speakers. In this connection the set of dialect records made by the British Drama League is valuable. So, too, are the records made by the Schools' Broadcasting Department of the B.B.C. Following this, an attempt might be made to compare the pronunciation of certain words by members of the class. The vowels and diphthongs in "moon," "house," "time," "green," "come" and "bank" have many variants. The teacher can be responsible for giving the variant used in standard English. Phrases can be made in which one vowel sound predominates, for practice.

Even when the children know the required pronunciation, it will be some time before they can use it consistently, since in all spontaneous speech they will revert to their native sound. Thus the more opportunities they get for prepared speaking, the better. It is far easier to remember details in conscious speech. Also it seems reasonable to take care of speech when the occasion of its use is of some importance to us. It is

here that the speaking of verse and prose is so helpful in establishing a natural use of better speech. It provides the right kind of opportunity. This is not to say that the chief use of poetry is to provide speech training material but rather that it creates a situation in which we feel instinctively that good speech is necessary.

It is not possible to write usefully at great length about vowel sounds. They need to be studied under the guidance of a competent teacher, preferably a phonetician. One or two suggestions are given here, as a preliminary basis for study, but they are necessarily incomplete since sounds must be heard to be understood.

There are twenty-one vowel sounds in standard English, twelve of which are pure vowels and the remaining nine diphthongs.

A list of key words containing these vowels is appended:

1. <i>beat</i>	close	} Front vowels (lips are spread).
2. <i>bit</i>		
3. <i>bet</i>		
4. <i>bat</i>	open	
5. <i>calm</i>	open	} Back vowels (lips are rounded).
6. <i>not</i>		
7. <i>ought</i>		
8. <i>put</i>		
9. <i>goose</i>	close	
10. <i>but</i> <sup>1</sup>		
11. <i>early</i>		} Central vowels (lips neutral).
12. <i>about</i>		
<i>father</i>		

A front vowel is one in making which the front of the tongue is raised.

A back vowel is one in making which the back of the tongue is raised.

A central vowel is one in making which the centre of the tongue is raised.

A close vowel is one in which the tongue is considerably raised, and the teeth are close together.

An open vowel is one in which the tongue

is very little raised, and the teeth are well apart.

Using a mirror, it is possible to see the change in position of lips and teeth as one moves from 1 to 4, from 4 to 5 and from 5 to 9. The ear registers the change in the resulting sound, and if the sound heard and the position felt can be associated, we are on the way to making that sound our own. Thus we can train our ears by listening to sounds with our eyes shut, and we can watch the silent formation of a sound and learn to know it by its visible shape.

**Diphthongs.**—A diphthong is a glide sound. The tongue starts in the position for one vowel and moves immediately towards another vowel position.

13. *day* (a close, front starting point, moving up towards vowel 2).

14. *go* (a close back starting point, moving up towards vowel 8).

15. *my* (an open front starting point, moving up towards vowel 2).

16. *now* (an open back starting point, moving up towards vowel 8).

17. *boy* (an open back starting point, moving across towards vowel 2).

18. *here* (vowel 2 position moving towards vowel 12).

19. *there* (vowel 3 position moving towards vowel 12).

20. *more* (vowel 7 position moving towards vowel 12).

21. *poor* (vowel 8 position moving towards vowel 12).

It is essential in diphthongs to get the starting point right. There are two triphthongs, heard in such words as (a) *fire* and (b) *power*.

(a) is a combination of 15 and 12.

(b) " " " 16 " 12.

Time spent in discovering the exact sound and shape of these vowels will not be wasted. Practice of them then becomes akin to a physical game, where skill is desired because

<sup>1</sup> This sound has roughly the same degree of openness as the sound in "*ought*."

it is recognised as an asset. When a class has become thoroughly conversant with what might be called the mechanics of speech, it will be sufficiently familiar with this "second" language to use it fairly naturally

in certain recognised situations. Progress, then, depends largely on opportunity to use this form of speech, and on the choice of material to be spoken.

BARBARA STOREY.

## THE ARTISTIC SIDE OF SPEECH

NO training in speech can be complete that does not include practice in the spoken language as it is used by the artists in words—the poets and prose writers. Only so can our children really come to know English at its best. Only so can they become aware of what it asks from the speaker in the way of sensitive and intelligent response to its sound, its rhythm, its imagery and its pattern. This awareness is largely dependent upon the help which the teacher can give them in the early stages of their poetry speaking. Later on they will make their own discoveries and offer their suggestions with regard to interpretation.

The speaking of English literature does as much for technique of speech as for artistry. In the matter of pronunciation we find that if we are using a form of the spoken language some distance removed from that of colloquial speech, our children come to recognise the need for a different type of pronunciation to fit the occasion and will often themselves suggest what they think is needed. They come also to realise how much the actual sounds in the words, both consonants and vowels, and the way in which they are combined, have to do with the kind of experience which is being expressed, and that that experience cannot be truly shared with those who listen unless the speakers can give value to these sounds. They find how much rhythm has to do with the nature of the poem, and they learn the difference between metric speaking and rhythmic speaking. They prove also in the study of their poetry what they have been told in their speech and voice lessons—that

imaginative language cannot be expressed by mere volume as volume. They learn very early that, just as in our daily life we respond by means of our speaking voice in an endless variety of ways to the various situations we encounter, so we should respond in very much subtler ways to the varied situations which our poetry presents to us. They realise that the form and meaning of the poem must be made clear by means of intelligent phrasing and intonation, and all that they discover and practise in their poetry speaking flows back into their daily speech and tone without their being in the least conscious of it. How little does any of us realise, for instance, what a large part good quality and texture of tone play in what we instinctively recognise as educated speech! It is particularly in this matter of improved tone quality that we notice the results achieved by intimate contact with fine and sensitive thought and feeling, and the attempt to express it in the spoken language. These things are not taught explicitly in the poetry lesson. The words themselves suggest the response we should make, and we ask ourselves before we speak them how we can best bring out the meaning and the mood. From the very first practice of work and play rhymes there must be the realisation that what we are expressing is real human experience and so must be given natural speech and voice, and as we go on to finer work we learn to extend those natural powers in answer to what the words continue to ask of us.

We want, then, to give our children

variety of experience in their poetry speaking. We want to give them sometimes rhythm as the predominant value, sometimes rhyme and repetition; we want them to develop a feeling for the difference between lyric and narrative poetry and between these and dramatic verse, and we want them to study with us how they can best serve the form of the poem by the grouping of their voices in choral speaking.

A great deal depends upon the help the teacher can give his class by means of conducting. There is no hard and fast rule for conducting of choral speaking. We may use the right hand or the left, or both together, or even a small baton. What matters is that we should give the measure sensitively and accurately, and be as unobtrusive in our movements as possible. There is no hard and fast rule either as to the method by means of which we should train our class, but there are general points to be kept in view, chief among which is the advisability of beginning on the more external and the simpler type of verse, so that we may learn by those before moving on to the more intimate and subtler poetry.

We often begin with short occupational rhymes, because here the children have very little to trouble them in the way of memorising, and they can therefore give themselves up to the compelling nature of the rhythm and the phrase repetition. The vigorous rhythm of the chantey, the quiet rocking rhythm of the lullaby and the quick trip of a gay folk song are good things to work on—they swing into our minds and we all become one in the speaking of them.

I am setting down three verses of a chantey, a four-line lullaby, and a folk song as suggestions for a first lesson.

#### RANZO, BOYS, RANZO<sup>1</sup>

Oh poor old Reuben Ranzo.  
Ranzo, boys, Ranzo!  
Oh poor old Reuben Ranzo.  
Ranzo, boys, Ranzo!

His father was a New York tailor.  
Ranzo, boys, Ranzo!  
He shipped him aboard of a whaler.  
Ranzo, boys, Ranzo!

But Ranzo was no sailor.  
Ranzo, boys, Ranzo!  
No use aboard of a whaler.  
Ranzo, boys, Ranzo!

This is enjoyed equally by girls and boys. It is a halyard chantey—that is to say, one used by the sailors for the hauling up and down of the sails in the sailing-ship days. One of the interesting things it brings up is the history of chanteys; their universal recognition by sailors wherever ships were, and the custom of having a chantey man—a leader appointed by the men from among themselves—who made the verses afresh every time, while the sailors, hauling as he spoke, came in on every alternate line with the chorus.

The teacher then, taking the part of the chantey man, speaks the first and third line of every verse and the class comes in on the second and fourth, taking the hand-over-hand movement throughout. The sharp vigorous physical movement gives point and energy to the chorus lines and the slight touch of narrative given by the solo speaker makes contrast with the steady repetition of the refrain. While the speech should be energetic in this chantey, it should not be laboured or noisy. It should perfectly match the neat vigorous pull of the physical movement and, while the tone should have plenty of vitality, it should be steady and controlled.

These three verses only are given of what is a longer chantey, but it is suggested that the class makes up some more verses for itself. It is surprising to see what happens when we invite the children to contribute their own work rhymes. Here is a suggestion for another verse:

His mother was a landsman's daughter.  
Ranzo, boys, Ranzo!  
She wanted him to be a porter.  
Ranzo, boys, Ranzo!

<sup>1</sup> From *A Poetry Speaking Anthology*, Part 2, edited Adams and Croasdel (Methuen & Co.).

As the rest of the crew evidently considered Ranzo quite hopeless as a seaman, many more jokes are sure to have been made about his dislike of the sea and ships.

This making up of extra verses, or of new work rhymes, is a source of real interest and value to the children. It means that they have begun even in this rudimentary way to share not only in the speaking, but in the making of the material for their speaking. An outstanding instance of this is shown in the illustration of *Old Kent Road Wants Mending*, where the children are making rhythmic movements suggestive of hammering in road-mending to the following rhyme composed by themselves:

Old Kent Road wants mending,  
Repairs are overdue;  
The holes and bumps need tending,  
So call up a gang or two.

#### LULLABY

(Taken from a longer poem by Sir Walter Scott.)

Oh hush thee, my babie, thy sire was a knight,  
Thy mother a lady both lovely and bright,  
The woods and the glens from the towers  
which we see  
They all are belonging, dear babie, to thee.

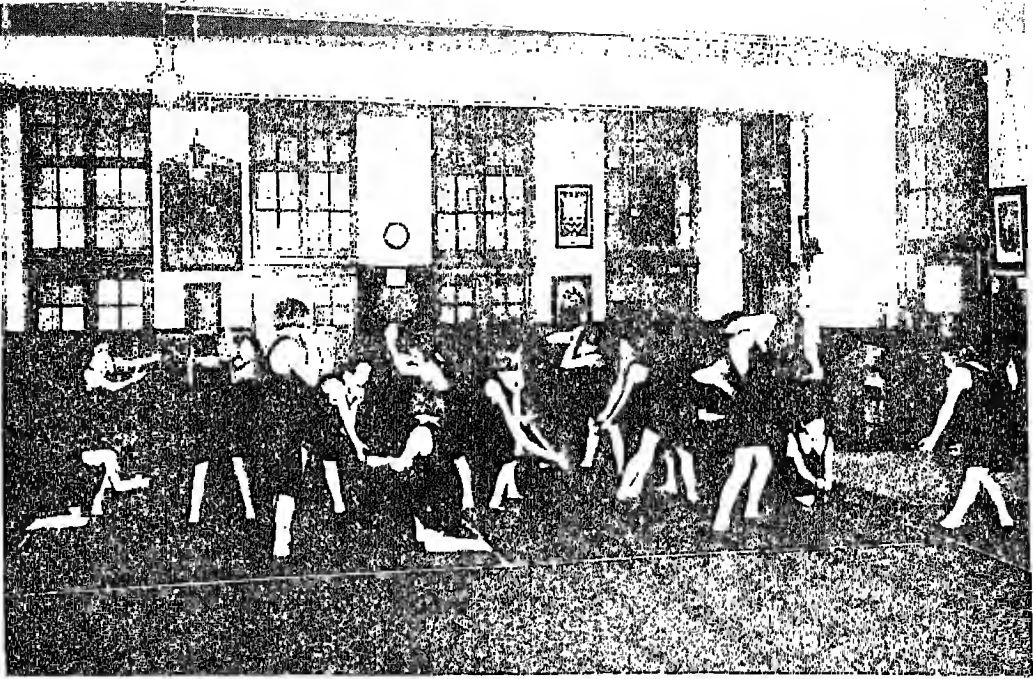
This lullaby, though so short and so simple in form, has all the characteristics of lyric poetry, and is a very definite contrast to the rhyme which precedes it. In the chantey, words as words have no particular value—they are little more than nonsense syllables strung together just to fit a physical activity and to make it less arduous by accompanying it with a speech rhythm. In the lullaby the descriptive value of the words is so much more important than the rocking rhythm which supports them that it would destroy its natural elasticity to speak the words accompanied by a definite physical movement, though the rocking rhythm may be indicated in the conductor's

guiding of the measure. In the light of what they have learnt from the first part of this article, the children will realise how elastic the first line is and how the stiff metric structure has to give way to the natural speech rhythm in the second half of the line. They will realise too that the third line is not complete in itself, but leads forward to the fourth; and that their voices must tell us this when they speak it by the kind of speech tune they use. It is interesting also to hear the suggestions made by the children as to the tone in which a lullaby should be spoken. Let them begin at once listening to each other, one part of the class speaking while the other becomes audience. There is nothing like listening to yourself and to others for achieving sensitiveness in speech and tone. What is it that lies behind the words of a lullaby that makes it a little different from any other kind of poem we speak? Try to get it from the children themselves. They will probably tell you in their own words that it is the mingling of dreamy peace induced by the rocking and the quiet atmosphere, and the feeling of intimate tenderness and protection which we always have for a tiny child. The smooth rhythm, the quiet, tender tone and the gentle description in the phrases all make a very good study for the first stage of the work. It is quite a help, if the four lines are felt to be too short to allow of the necessary absorption into the atmosphere, to repeat the first line softly at the end of the rhyme in some such way as:

Oh hush thee my babie,  
Oh hush thee my babie,  
Oh hush thee my babie,  
Thy sire was a knight,  
Thy sire was a knight,  
Thy sire was a knight.

#### JOHNNY AT THE FAIR

Oh dear, what can the matter be?  
Dear, dear, what can the matter be!  
Oh dear, what can the matter be?  
Johnny's so long at the fair!



OLD KENT ROAD WANTS MENDING

He promised to buy me a faring to please me,  
And then for a kiss, oh he said he would tease  
me.

He promised to buy me a bunch of blue  
ribbons

To tie up my bonnie brown hair.

Oh dear, etc.

He promised to buy me a basket of posies,  
A garland of lilies, a garland of roses,  
A little straw hat to set off the blue ribbons  
That tie up my bonnie brown hair.

Oh dear, etc.

Here is another strong contrast to both of the foregoing rhymes. In place of the steady vigour of *Ranzo* and the smooth quiet flow of *Hush thee my baby*, we have the light trip of syllables in this measure, the short phrases in the chorus lines and the tone of increased vexation of the lady over the delay of her Johnny with the presents he promised her. To do this rhyme

justice and express it truly, we must avoid anything like slow or heavy speech. Firm articulation, a light quality of voice and very agile speech movement are necessary throughout. In the verses we shall have to manage to take breath swiftly at our pauses, without its being noticed, and this is always possible if we control the volume of tone and do not rush at our lines, remembering that pace is never rush and consequent blur of words, but is dependent upon agile and accurate speech movements, urgency of tone, and the power to judge the amount of syllables that have to go into the measure.

We must give the staccato effect to our exclamations in the chorus—the words of the phrases must be cut short in response to the sheer exasperation of the mood. It is amusing to practise it in three groups—group 1 taking the first line of the chorus and continuing through the chorus in company with group 2 and group 3, who come in each on their line, joining the group





JULIUS CAESAR, ACT I, SCENE I

preceding them and continuing to the end of the chorus. Group 2 can take the first verse, and group 3 the second verse, while the chorus is spoken each time in the cumulative fashion indicated. There is no better training for the choir than that afforded by three such widely differing rhymes, and the varieties of approach which they need.

As an extension of the rhyme studies in the first lesson, we next set down three sets of verses with refrains, though we do not suggest that it is necessary for the teacher to keep strictly to this order. There is, however, a definite value to be got from refrain work, apart from the fact that it carries on naturally from the rhyme and forward to two-part work. Its main value at this stage is that of practice in patter work and in quick change of mood in response to the varying situations in the verses, for we have to remind our class that from the very beginning of balladry the chorus showed its sympathy and interest

by showing in the refrain the response made to the situations in the verses.

Nonsense work is being given for the first two examples and a serious poem for the third.

#### THERE WAS A FROG

There was a frog lived in a well,  
Whipsee diddle dee dandy dee!  
There was a frog lived in a well  
And a merry mouse in a mill.  
With a harum scarum diddle dum darum  
Whipsee diddle dee dandy dee!  
This frog he would a-wooing ride,  
Whipsee diddle dee dandy dee!  
This frog he would a-wooing ride  
And on a snail he got astride.  
With a harum scarum diddle dum darum  
Whipsee diddle dee dandy dee!

There are several versions of this delightful nonsense tale, but the rest of the verses of this version can be found in *Mother Goose*

(Everyman Edition). The first two verses are quoted with the refrain, which offers the best practice for speech accuracy and agility.

Refrains like these, accompanying stories whose verses offer a great variety of situations and which show growth and progress to climax, offer excellent opportunities both for speech practice and for swift response in tone. The outstanding instances of swift changes in mood are shown here in the fierce questioning of Uncle Rat, the extreme demureness of his niece's answer, and the gay mood of Mr. Frog which changes swiftly to abject terror at the sight of the all-enveloping duck. All these changes the speaker of the verses must give and the chorus must echo, maintaining as well pace and accuracy and the rhythm of the lines.

#### DEM BONES GONA RISE AGAIN

In come de animals, two by two,  
Hippopotamus and a kangaroo.  
Dem bones gona rise again!

In come de animals three by three,  
Two big cats and a bumble bee.  
Dem bones gona rise again!

In come de animals four by four,  
Two through de window and two through de door.  
Dem bones gona rise again!

In come de animals five by five,  
Almost dead and hardly alive.  
Dem bones gona rise again!

In come de animals six by six,  
Three wid clubs and three wid sticks.  
Dem bones gona rise again!

In come de animals seven by seven,  
Four from hell and de others from heaven.  
Dem bones gona rise again!

Dem bones gona rise again,  
Dem bones gona rise again,  
I knows it, yes I knows it shuah,  
Dem bones gona rise again!

This is a most interesting mixture of modern vaudeville and the real old negro spiritual, the latter shown in the chorus

and the former in the verses. Such a mixture, which is the result of the modern sophistication of the once very simple negro, is called an *upstart jim crow*. It is interesting to know that the negroes who speak it or chant it feel no incongruity between verses and chorus. In speaking it, then, the verses must be given the crisp staccato utterance and the nonsense value that belongs to them, but the chorus always has a touch of that original mood of the spiritual from which it was derived.

It can be taken in two parts, one half of the class speaking the verses and the other the refrain. There should be a change over of parts later on because the verses form such excellent practice, not only for speech and light agile movement through the phrases, but also in steadying the breath output so that it spreads easily over the two lines, and yet the meaning is duly observed. This rhyme can also be divided among three sections—the first taking line 1, the second following with line 2, and the third taking the chorus. Each section must come in exactly on the beat and must keep the light staccato effect throughout. Good conducting has a great deal to do with the success of the speaking of this rhyme. Everyone should speak the last verse.

#### SLEEP, BABY, SLEEP!

Sleep, baby, sleep!  
Thy father watches the sheep,  
Thy mother is shaking the dreamland tree,  
And softly a little dream falls on thee!  
Sleep, baby, sleep!  
Sleep, baby, sleep!  
The large stars are the sheep,  
The little stars are the lambs, I guess,  
The fair moon is the shepherdess;  
Sleep, baby, sleep!  
Sleep, baby, sleep!  
Thy father watches the sheep,  
The wind is blowing fierce and wild,  
It must not wake my little child;  
Sleep, baby, sleep!

This poem, as well as being a complete contrast to the two other refrain studies is

also in a different category as to literary value. Though it is so simple, it is quite poetic—and needs really artistic speaking. Moreover it provides, even at this early stage, for group work as well as refrain work. One of our main concerns in choral work is to take our pupils' concentration away from the printed page and the labour of memorising, so that they can be free to enjoy spoken literature. It is partly for that reason that we begin our lessons with short rhymes, and with the division of the longer ones (if their form allows of it) among several groups of speakers so that no group has more than a few lines to remember. This is one of the reasons why refrains are such a help in the early stages. The children not only have practice in speech and tone and development of rhythmic sense, but also, because there is nothing to think of in memory work, they find they are learning without realising it the words of the verses, and so are training their memories.

The class has practised the refrains only of *There Was a Frog*; it has taken *Dem Bones Gona Rise Again* as two-part or three-part work, and now it is going to take this refrain study as a first effort in group work. Variety in grouping of voices as well as variety in types of work for practice is most important if we are to keep our speaking fresh and alive.

It is a good thing to put the rhymes for the first lessons on the blackboard, but as soon as possible rub them out and let the class trust to memory. What generally happens, we find, is that by the time we have discussed the rhyme together (as we should do from the very first) and decided on the way to speak it, and by the time one group has tried part or all of it while another has listened and afterwards commented, the children find that they know the words. If the class is divided into three sections, each may take a verse and all may join in the refrain or refrains. Here an interesting point will come up for discussion. Does the form of the poem allow of all speaking the first line as well as the last line of the stanza,

and if not, why not? It will probably be felt that the first "Sleep, baby, sleep!" is bound up with the lines which follow and should, therefore, be said only by the section which is speaking those lines; while the last line, being in the nature of a repetition, may be taken by all. This will lead the class to begin to notice the great variety in the nature of refrains, and the position they occupy in various poems, which must decide the way in which they are spoken. The lullaby mood is here as in Scott's rhyme, and we realise also that the poem is rich in imagery. The mother is letting her fancies have full play while she rocks the cradle. She thinks of a dreamland tree which drops gentle dreams down for her baby, and looking up at the sky she thinks of the stars as sheep and lambs in a meadow, with the moon as the shepherdess. In the last verse, probably because everything is so quiet within the house, she becomes aware that the wind has risen, but that is the only time when the quiet mood is slightly changed.

Nothing of this need be said before the children begin to speak. It is in fact much better for them to tell us by listening to each other whether they have got the full meaning and feeling of the poem or not, and a poem like this which is dependent so much upon the absorption into the atmosphere needs real concentration of the imaginative powers.

The children will also find that phrases in this poem are much more varied in their stress pattern than anything they have yet spoken, and this makes the rhythm much more elastic. They will remember their lessons on changing stress values and will quickly notice the difference between the regular lines, such as:

Thy mother is shaking the dreamland tree.  
and:  
Down falls a little dream for thee.

Also:

The large stars are the sheep, (>)  
The little stars are lambs, I guess,  
The fair moon is the shepherdess, (>)

where the middle line is regular but the first and third must have two stresses coming together if the natural speech rhythm is to be given, and also a silent pulse, each to make up the measure. This is the first time that the silent pulse has been noticed and a talk will probably ensue as to the way in which this silent pulse is constantly making up our measure in poetry as in music—sometimes occurring at the end, sometimes in the middle, sometimes at the beginning. One or two poems or verses of poems which contain silent pulses may be put on the board and the class invited to complete the measure by putting them in; *Ranxo* and *Johnny at the Fair* both contain silent beats, and so does *Dem Bones Gona Rise Again*.

**Dialogue.**—The children have had some experience in making response to a variety of rhythms, moods and word descriptions and have had a good deal of practice incidentally in speech and voice technique. But they have not worked at anything in the nature of dramatic verse, and therefore our next lesson may well be concerned with a poem in dialogue form which in a very simple way is one of the best introductions to dramatic speech. We are choosing a well-known folk song for this purpose because it has all the values that we need for our purpose—the swift reaction of one character to another, and the building up of a situation from these reactions to a dramatic climax.

#### WHERE ARE YOU GOING TO?

"Where are you going to, my pretty maid?"

"I'm going a-milking, sir," she said.

"Can I come with you, my pretty maid?"

"Yes if you please, kind sir," she said.

"What is your fortune, my pretty maid?"

"My face is my fortune, sir," she said.

"What is your father, my pretty maid?"

"My father's a farmer, sir," she said.

"Then I can't marry you, my pretty maid,"

"Nobody asked you, sir," she said.

From the first debonair greeting of the fine gentleman to his curiosity as to the pretty milkmaid's fortune and origin and then to his rejection of her, and her unexpectedly spirited reply (for she has been most demure and unassuming up to the last verse), this little drama moves briskly to its finish.

If we are to help the children to get all the enjoyment and the worth out of this dialogue, we must be clear in our own minds as to what we want them to learn in these early efforts in dramatic verse. One of the things which so often spoils amateur dramatic work in school or on the stage is the tendency for each speaker to take the same pitch, pace and speech tune as that of the previous speaker, irrespective of what the natural response to that speaker's words would be if he were answering him in real life. In real life, as the children will quickly realise if we ask them to think about it, we would never use exactly the same pitch and speech tune in responding to a variety of ideas or situations. The main reason why the speaking of poetry and drama so often lacks vitality and reality is that children and grown-ups have been paying attention to words just as marks on a printed page, and not to the thoughts and feelings behind them which make them live.

The children will soon tell us, for instance, if they think about it, that the way in which the gentleman in this folk song says, "May I come with you?" is not exactly like the way in which he says, "Where are you going to?" because they themselves would not say these words in the same way in real life if they followed up one question with the other in the way in which the speaker does here. Of course we might not say it so eagerly as this speaker does, and that is another thing we will have to remember when saying his words. Nor would the next two questions be said in the eager way of the first two—the tone would be quite different. Now he is becoming curious and a little anxious as well. And the last statement, "Then I can't marry you"—how is that said? With great decision and also with

some regret and with a good deal of condescension too. What a lot of feeling and meaning a single short sentence can carry, and must carry, if we are to give the full thought and feeling behind it! But we must always remember that the way of saying it must come out of our careful study of the words themselves. It is of no use for us as teachers to impose an artificial vitality or variety upon them—we need to help the children to make true and sensitive contacts with all the situations and characters and description which the poets offer them, and out of that must come living and intelligent expression. The contrast between the quick changes in the gentleman's attitude and the undisturbed cheerfulness of the little maid throughout the verses leads at the end to a contrast of a very different kind when his regretful and rather pompous decision is suddenly met by the unexpectedness and spiritedness of her reply.

Help the children to keep the speech and tone light and flexible and the phrases easy and flowing, and into these phrases let them build the natural variety which contrast of character with character and response to situation suggest.

Many other dialogue poems for choral practice will be found in *Poetry Speaking for Children*, Part 3, and also in two excellent anthologies.<sup>1</sup>

**Balance in form.**—Two-part work is not limited to dialogue poems. It has another very important side, that of showing balance in phrase and stanza pattern by means of repetition with variation. In the poetic literature of the Bible this balancing of phrase with phrase and verse with verse takes the place of our usual metre, and rhyme and stanza pattern, and is called parallelism.

We are going to take a short poem by Tennyson to show this balance form and then a short passage from the Bible.

#### WHEN CATS RUN HOME

When cats run home and light is come,  
And dew is cold upon the ground,  
And the far-off stream is dumb,  
And the whirring sail goes round,  
And the whirring sail goes round;  
Alone and warming his five wits,  
The white owl in the belfry sits.

When merry milkmaids click the latch  
And rarely smells the new-mown hay,  
And the cock hath sung beneath the thatch  
Twice or thrice his roundelay,  
Twice or thrice his roundelay;  
Alone and warming his five wits,  
The white owl in the belfry sits.

This is a most interesting poem to speak and delightful not only because of the suggestions it gives us of the sights and sounds and scents of early morning in the English countryside, but also because of the form into which it has been put. Added to the pleasure we have in the sound of the rhymes and the phrase repetitions, it is so shaped that the first five lines in each stanza all lead on to the main phrase in the two last lines, thus perfectly expressing the impression Shakespeare wants to give us of the connection and the contrast between all the movement and activity which begins in the morning with everything and everyone except the owl, whose night is day and whose day is night. If the children realise from this poem something of the way in which the pattern in poetry tells us as much as the actual words used, they will never forget to look for it, and to see to it that in their speaking they make that pattern clear. They know from their lessons in speech technique that if they drop their voices at the end of each line they will fail to make the thought clear in this poem. They must keep up the voices and so link the phrases to their main phrase in the last two lines. They will remember, too, that when they are building up a series of phrases to a main phrase

<sup>1</sup> *Poetry Speaking for Children*, Part 3, by Gullan and Gurrey (Methuen & Co.).  
*Many Voices*, Part 1, by Mona Swann (Gerald Howe).  
*A Poetry Speaking Anthology*, Part 3, by Adams and Croasdel (Methuen & Co.).

they must not give any single phrase too much weight or length. The lively and happy descriptions in the lines themselves offer the best suggestions for avoiding heavy, slow speech, because the spirit in them is so light and active. Ask the children whether they think there is a refrain here in which all can join, and see what they will say. If their feeling for phrasing is really developing they will say that the whole chorus cannot join in before the last two lines, because if they did they would be breaking into the middle of a thought, but if they speak without thinking they will at once suggest the last four lines of each stanza for the refrain just because of the repetition in the words.

*From St. Matthew, vii. 24-27.*

Therefore, whosoever heareth these sayings of mine, and doeth them, I will liken him unto a wise man, which built his house upon a rock: And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell not: for it was founded upon a rock.

And every one that heareth these sayings of mine, and doeth them not, shall be likened unto a foolish man, which built his house upon the sand: And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell: and great was the fall of it.

No education in artistic speech can be complete without some experience of Bible literature. The Bible offers us vivid drama, and narrative and lyric passages of perfect beauty, and its literary style is fully realised only when it is spoken—but it must be spoken freshly and simply, as if the speakers were encountering it for the first time, in all its strength and vividness. The children may be helped if they are reminded of the reason why Christ spoke so much in parables which had to do with sandy soil and floods, or with cornfields and vineyards. He knew that the people remembered His sayings much better if He used descriptions of the

things they knew best, and they were quite familiar with the dangers of which He spoke in these verses.

The passage is one for the older seniors and shows very fine balance by means of repetition and contrast. If we are to bring out the meaning we must show by our voices that from "Therefore" to "rock" in the first verse, and from "And" to "sand" in the next verse is one thought: that is to say we must not drop the voice until we come to the end of these phrases, and we must not drop it in a final way *there*, because there is more to come. Also, we must not make three separate groups of "the rain descended" and "the floods came" and "the winds blew" with a drop of the voice at the end of each. The thought must be carried steadily on without any dropping of the voice until the words "fell not" or "fell" as the case may be. These words show the real end of the sense—the following phrases merely make an additional statement.

The practice which they have had in their speech lessons in control of volume, and in light, firm articulation and phrasing, will stand the children in good stead here, for a long phrase can be spoken with perfect ease if we use judgment and control, and think forward to the main phrase.

The situation is very vividly presented—there is real drama in this picture of the storm and its effect first upon one and then upon the other house, but the passage must not be spoken *merely* as something dramatic. Christ is using this vivid language for a purpose—to give a warning, to create a profound impression upon the mind of his hearers—and it is of the house of the spirit that we must be thinking as we speak it.

**Narrative.**—There is a great deal in narrative poetry which we can speak together, if we as teachers can choose judiciously, passages which are not too long and which lend themselves to choral work.

Narrative speaking has as a rule more range and greater variety of intonation than

lyric speaking. Just because it deals with the telling of a story, not the recapturing of a mood, its tone is nearer to that of animated conversation. For an example of narrative work a very short passage from *The Pied Piper* has been chosen, and suggestions are made for other narrative material for the older seniors.

*Passage from "The Pied Piper of Hamelin."*

The Mayor was dumb, and the Council stood  
As if they were changed into blocks of wood,  
Unable to move a step, or cry  
To the children merrily skipping by,  
—Could only follow with the eye  
That joyous crowd at the Piper's back,  
And now the Mayor was on the rack,  
And the wretched Council's bosoms beat,  
As the Piper turned from the High Street  
To where the Weser rolled its waters  
Right in the way of their sons and daughters!  
However, he turned from South to West,  
And to Koppelburg Hill his steps addressed,  
And after him the children pressed;  
Great was the joy in every breast.  
"He never can cross that mighty top!  
"He's forced to let the piping drop,  
"And we shall see our children stop!"  
When, lo, as they reached the mountain-side,  
A wondrous portal opened wide,  
As if a cavern was suddenly hollowed;  
And the Piper advanced, and the children  
followed,  
And when all were in to the very last,  
The door in the mountain-side shut fast.

The class will all be familiar with the poem as a whole, and should reread it just before speaking this passage. It would be a further help if the teacher could read aloud the passage which directly precedes the one chosen for the choral speaking, and so give the class a chance to present by the speaking the dramatic contrast between the Hamelin children's delight and the dismay of their elders.

The passage above has been chosen not only because the form allows of its being spoken by separate groups and a solo voice,

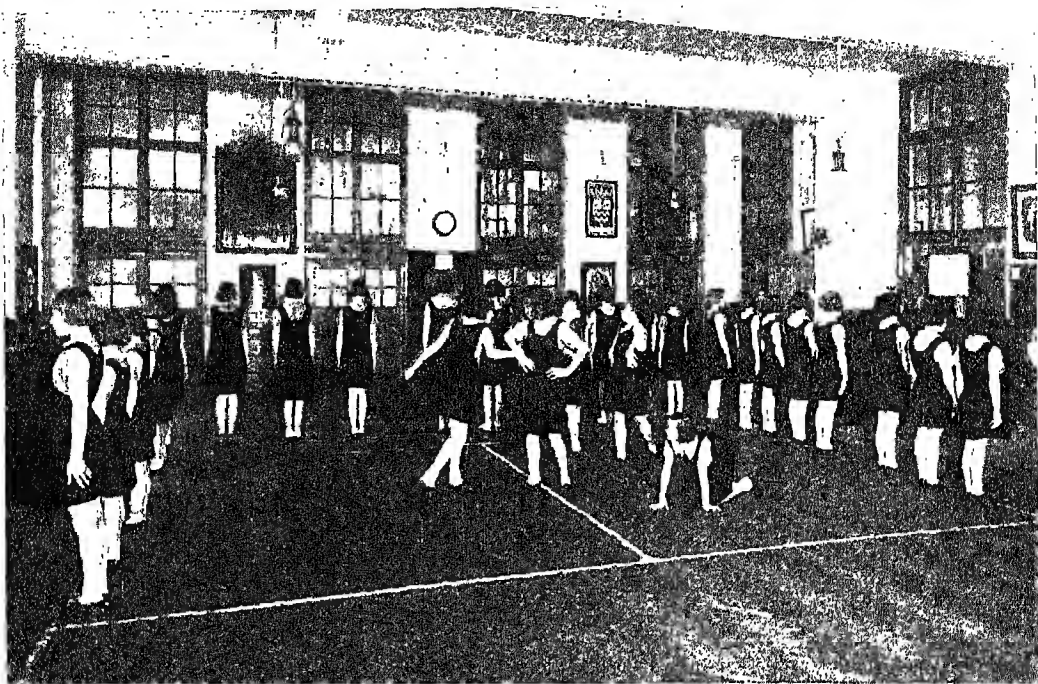
but also because of the swift changes of mood which occur in it—dumb dismay in the first four or five lines, hope and joy in the next, and something almost of cheerful certainty in the solo, followed immediately by awed amazement and then final despair.

With regard to the grouping of voices, the class might be divided into three sections, the voices being so blended that, in speaking, the sections fit easily into one another in quality and pitch. For the quoted lines a single speaker may be chosen. Section 1 might speak the first six lines, section 2 may pick up the next five, and section 3 the next four. The single voice follows, and the last passage beginning "When lo" should be started by a small group which can best give the feeling of awe and wonder, and all can join quietly and impressively on the last two lines.

If we choose a solo speaker in our choral work, that member of the class should speak quite simply from within the chorus and be as unobtrusive as possible. The rhythm and the mood and pace will be sure to be lost if a single speaker is not speaking throughout the poem as well as giving his single lines.

Among other narrative poems suitable for choral speaking are *Lochinvar*, *The Field of Waterloo*, *The Jackdaw of Rheims* and also Hilaire Belloc's *Matilda* and *Jim* from the *Cautionary Tales*.

**Ballad-acting.**—The practice in the speaking of dramatic verse which we introduce in dialogue poems can have much fuller scope in the acting of such ballads as lend themselves to dramatisation. The serious ballads, which are generally much more poetic in nature, are better spoken in such fashion as we have indicated in the narrative section; but the lighter ballads, which depend upon dialogue and action, afford excellent material. One of these, *The Wrangle Taggle Gipsies*, is fully discussed in the following article, *Senior School Drama*. This ballad is particularly suitable for our purpose, because it can employ the whole class, and we feel most strongly that this sharing by everyone of the



THE WRAGGLE TAGGLE GYPSIES

poetry speaking lesson is essential if all are to benefit from it. *The Wrangle Taggle Gypsies* is good from another point of view. It is not merely comedy—it is romance, and asks for more artistic speaking than most of the other light ballads.

It may be observed that ballad speaking and acting is often the best way of presenting poetry speaking to the older seniors who are at the outset particularly shy of showing their thoughts and feelings in lyric or even narrative poetry.

One of the most important things in ballad acting is to keep the rhythm and the pace throughout and to show the growth and development of the drama. That is one reason why we speak it first without action, so that chorus and single speakers may act as one, each maintaining the rhythm and pace and spirit of the poem, as they take their turns in speaking.

Many other ballads can be temporarily dramatised in this way for class use,<sup>1</sup> but the children should have experience also in speaking some of the really beautiful ballads such as *Sir Patrick Spens*, taking them chorally and with solo parts just as narrative poetry is taken. Full directions for the speaking of such ballads are given in *Poetry Speaking for Children*, Part 3. Good choric drama should also form a part of the artistic side of speech training. Such plays as *Saul and David*, adapted from the Bible by Miss Mona Swann and published by Nelson in *Seven Modern Plays* are ideal for the classroom. Each scene is complete in itself and requires nothing whatever in the way of scenery, properties or costumes; and this is right—it is the speaking that matters in classroom drama, not the accessories. Two other of Miss Swann's Biblical plays—*David the Shepherd* and *The Burning Fiery*

<sup>1</sup> *The Old Market Woman* or *Lauk-a-Mercy*, which the class is shown dramatising in the illustration, may be found in *Here We Come A-Piping*, Book I, by Rose Fyleman (Basil Blackwell).





THE OLD MARKET WOMAN

*Furnace*—are included in the following article.

**Lyric speaking.**—The speaking of lyrics is considered the peak of artistic work in speech. It asks of the speaker much more in the way of technique and of sensitiveness of interpretation than any other form of speaking, for it is the expression of the inner reaction of the poet to outward things. For this reason much lyric poetry is unsuitable for choral speaking, but the individual can be prepared for such interpretation by means of choral speaking of lyrics which allow of expression by many voices. Lyrical poetry of a descriptive nature, being more impersonal in its outlook, is much the best for team work. Such poems as *Trade Winds* by John Masefield, *Drake's Drum* by Sir Henry Newbolt, and *The River* by Charles Kingsley, make excellent studies for the beginning of lyric speaking.

There is also much poetic prose of a narrative or descriptive type which lends itself to choral speaking. Some fine examples of such prose passages are those of "Orpheus and the Sirens" and "The Launching of the Argo" from Kingsley's *Heroes*,<sup>1</sup> of "Mr. Valiant Crosses the River" and several others from Bunyan's *Pilgrim's Progress*. The poetic prose of the Bible, the narrative and lyrical passages of which may be used, has already been alluded to.

With regard to treatment of lyric poetry and poetic prose, use is seldom made of full unison speaking throughout a poem or passage, for it is extremely difficult to maintain the necessary flexibility and variety if the full weight of all the voices is used throughout. *Trade Winds*, for instance, can be very well spoken by three groups, each group taking a stanza, since the picture in each stanza is, to a certain extent, complete in itself. In *Drake's Drum* even greater

<sup>1</sup> In *Prose and Verse Speaking for Schools*, Book 2 (Harrap & Co.).

variety is suggested by the form in which the poem is written. Here again three sections of the choir may be used, but there are also two refrains (in lines two and four), where the whole class may softly join in. *The River* may be spoken in unison if the group is not too large. Its vivid contrasts in tone colour offer much natural variety which affords real scope.

The passage quoted here is taken from *Pilgrim's Progress* and is followed by suggestions for the grouping of the voices:

#### MR. VALIANT CROSSES THE RIVER

"When the day that he was to be gone was come, he addressed himself to go over the river. Now the river at that time overflowed the banks in some places; but Mr. Honest in his life-time had spoken to one Good-conscience to meet him there, the which he also did, and lent him his hand, and so helped him over. The last words of Mr. Honest were 'Gracc reigns.' So he left the world.

"After this it was noised abroad that Mr. Valiant-for-Truth was taken with a summons by the same post as the other, and had this for a token that the summons was true, that his pitcher was broken at the fountain. When he understood it, he called for his friends, and told them of it. Then said he: 'I am going to my Father's; and though with great difficulty I am got hither, yet now I do not repent me of all the trouble I have been at to arrive where I am. My sword I give to him that shall succeed me in my pilgrimage, and my courage and skill to him that can get it. My marks and scars I carry with me, to be a witness for me that I have fought His battles who now will be my reward.'

"When the day that he must go hence was come, many accompanied him to the river side, into which as he went he said: 'Death, where is thy sting?' And as he went down deeper, he said: 'Grave, where

is thy victory?' So he passed over, and all the trumpets sounded for him on the other side."

*John Bunyan.*

A quiet passage such as this is best spoken by a small choir of about eighteen to twenty voices; if a large class is speaking it, attention must be paid to control of volume and pitch. There should be two single speakers and two small groups each consisting of about seven or eight voices. The whole choir may introduce the theme by speaking the first sentence; the first of the small groups should take the next, and one of the single speakers should quietly speak the third, "The last words of Mr. Honest were 'Gracc reigns';" and all may come in softly on the last sentence. The second small group may take the first sentence of paragraph two, which finishes at the word "fountain." All the voices may quietly take the next sentence, and the few words "Then said he," where the second solo voice takes up the lines of Mr. Valiant-for-Truth, continuing till the end of the paragraph. The first small group should take the first two sentences of the last paragraph, with the exception of the quoted words, which are taken by the solo speaker, and all the chorus should take the last sentence with a quiet warmth and a sense of triumph.

Care must be taken by all the groups and single speakers to preserve the mood of the passage intact, and to lead forward from one point to the next. This can only be done by everyone concentrating thought and imagination upon the situation described and being filled with the spirit of the lines—their calmness, beauty, and dignity.

There has only been space in this article to deal with the beginnings of artistic speech. The examples chosen have been of the very simplest, but if these simple verses are thoroughly studied the class can go to more difficult work and really enjoy it.

MARJORIE I. M. GULLAN.

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# SENIOR SCHOOL DRAMA

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*From the painting by Reynolds in the National Gallery.*

#### MRS. SIDDONS AS THE TRAGIC MUSE

This painting is of the greatest actress of her day, executed by, perhaps, the greatest portrait painter of his day. The painting illustrates all the grandeur and artificiality of the eighteenth century in its theatrical pose and its seriousness of purpose.

# THE PURPOSE OF DRAMA IN EDUCATION

**W**HAT is the purpose of drama in the school? How do we justify it as a school activity?

There are at least three possible purposes of school drama, and the teacher must be clear which, if any, of these actuates his or her use of it in education.

1. It may be used as an adjunct to the English lesson.
2. It may be used as a means of directed self-expression.
3. It may, like games, be used as a form of communal recreation for the actors and subsequently for the audience.

Or it may be used with any two or with all three of these purposes simultaneously.

The course suggested here will be the result of this wider viewpoint. Beyond everything the approach to drama will be considered in relation to the training of the boys and girls concerned; the consideration of the production of "shows" will be entirely subsidiary to this. For whatever our purpose in school drama may be, it is certainly not merely to provide entertainment for visitors. That is an incidental matter resulting from good basic training—in the same way as the playing of matches is incidental to, but not the reason for, the playing of a game, and the examination is (or should be) incidental to, but not the reason for, study. School dramatic work that makes the "show" all important leads to exhibitionism; whereas drama only justifies itself in the school if it leads to a more awakened imagination, wider sympathies, greater freedom of expression, and at the same time that increased self-discipline which makes these possible.

It is both foolish and wasteful for school drama to attempt to copy that of the commercial theatre. The aims of both and the resources of both are poles apart. The resources of school drama lack technical

equipment, lack sophistication, lack, generally, the mixed cast of both sexes. On the other hand, they include spontaneity, often allied with a rough *gaucherie*; eagerness; directness; and *community spirit*. Further, actors on the commercial or professional stage are following a chosen profession; here, although the school Drama Club may consist of the few who have special ability for or love of drama, in classroom drama we have to deal with a conglomerate crowd, and to find a means of giving something valuable and interesting to those who are too shy or self-conscious to join any specialist drama-group at all.

We have therefore to think back, behind the day of the fixed stage and auditorium, behind the theatre and the traditions that have grown around it, to the beginnings of drama itself; behind the elaboration of stage mechanics to an expression which, though it may be enhanced by these, is yet basically independent and self-supporting. We have to realise that with boys and girls we must begin with these simple things which we find at the beginnings of all known drama and which a study of the earliest drama of Greece, or of our own primitive drama, will soon reveal to us.

## THE BEGINNINGS OF DRAMA

The roots of drama are not in speech but in action. The word "drama"—"*dromenon*", a *thing done*—is self-defining. It was used to describe the early Greek "ritual dances", which were, as Jane Harrison puts it in *Ancient Art and Ritual*, "a reminiscence or an anticipation of actual practical doing." There were at first no spectators; the drama concerned only the doer, the thing done, and the force evoked in the doing. Speech has always been a later development, added to give further emphasis, or

explanation, or revelation of *thought* and *reason*. The drama of action is still the drama of the people; the drama of thought, where character is largely revealed through speech, is essentially adult and belongs rather to the cultured few. In the school, too, drama should begin with action. To begin it with set speech, whether allied to action or not, cramps the imagination and prevents its free functioning by providing it with too much ready-made material. A ground-base, as it were, of pure action, over and around which the imagination can move untrammelled, is the ideal foundation of dramatic work for children.

It may here be argued that children in senior schools have already had foundational dramatic work in the infant and junior school, and that they should therefore be ready to embark straightway upon larger dramatic enterprise. This readiness, however, is extremely doubtful. In any case it is probable that dramatic training with children should be cyclic, each phase—infant, junior and senior—following the same progression from pure action to action allied with speech, but differing, of course, in the material used and in the standard expected; for in each phase new physical and mental conditions are arising or have arisen. Possibly infant and junior work could form a single progression, but certainly in senior school work the cycle must begin again, though as it were on a higher curve of the ascending spiral. Naturally, however, if good preparatory work has been done in their early training, the children in the senior school will be able to use more difficult material and reach a considerably higher standard than is possible if little or no previous training has been given.

### "FREE" MIME

In the senior school, then (as probably in the junior and certainly in the infant school), dramatic work should have a ground-base of action. This is best supplied by the

study and practice of *mime*. There are two distinct types of mime: the *formal* type as developed by the Italian *Commedia del Arte*, which is actually speech-gesture, in that the movements used have been stylised to represent actual words; i.e., "lady" shown by the circling of the face by the hand, "money" shown by the movement of pouring coins from one hand to the other, etc.; and "*free*" mime in which the movement is not conventionalised to represent definite words, but tries to convey the quality, the character and at the same time the salient physical features of the action mimed. This "free" mime is the type that is especially valuable in the school.

In "free" mime, the aim is not at making a movement to *look like* the action which it represents; it must not be merely a faithful copy but a *re-creation*. For instance, if the small practical action of opening a door is being mimed, the reproduction of the motion of door-opening is insufficient; the mime must convey both the impetus that causes the motion and the material resistance that is overcome by the motion; it must give to the onlooker the *sensation* of a door being opened, as well as the purely visual image of the gesture. The movement, however, must be true in a detailed as well as in a general sense; it must never degenerate into a mere dumb-crambo, but must be vivid, exact, and full of character. If a tree is being mimed, a good mime is not achieved by standing to look like a tree, but only by trying to *feel* like a tree, realising the unseen roots within the earth, the harsh bark, the wind that has gradually warped its shape, and so on, until by feeling "tree" some semblance of "tree" is inevitably reached, its truthfulness varying according to (1) the imaginative strength of the mimer and (2) the degree in which the body is able to respond to the mind.

At first, especially if there has been little previous training, many children of senior school age will have difficulty in making the body obey the imagination at all satisfactorily. Such training in co-operation of

mind with body as Dalcroze Eurhythmics gives is the best possible preparation, and the drama teacher should make every effort to gain some personal experience of this type of work and so be able to use it with the children. If this is unobtainable, however, good relaxation exercises should precede actual work in mime.

**Preparatory relaxation exercises.**—(For these exercises the teacher should count with a very quiet, sustained voice, or beat very softly on a drum to give a rhythmic measure to the movement.)

1. Sit; base of backbone well back against back of chair; upright but not stiff; chin drawn back but neck not in any way rigid. Swing out the ribs and breathe in to 3 beats. Breathe out to 3 beats, relaxing eyelids so that eyes close. Again breathe in to 3 as before. Breathe out to 3, relaxing neck muscles, so that head is completely relaxed.

Continue exercise, relaxing shoulders and arms right down to the fingers; and again, relaxing waist so that the whole torso is relaxed and sagging.

Continue exercise, gradually restoring the body to uprightness on each *in*-breath, beginning with the waist muscles and ending with the eyelids. Be sure that throughout there is no rigidity, only a gradually tautening of the muscles.

2. The same but standing up, gradually relaxing until the whole body (excepting only the ankles and feet) is absolutely uncontracted and sagging loosely; then tauten from the knees upwards in reverse sequence.

3. The same lying prone, so that the relaxation follows the sequence: eyelids, neck, shoulders, arms, waist, knees, ankles, soles of feet; again the tautening follows, of course, the reverse sequence.

4. Shake the hands loosely from the wrists, until all the fingers are perfectly relaxed; then shake them from the elbow, for complete relaxation of wrists as well as fingers; then from the shoulders, until

elbows, wrists and fingers are so relaxed that all resistance has gone from them.

These exercises should be varied by changes in the counting used for them, and consequently in their pace. For instance, they could sometimes be done slowly, with five beats allowed for the gradual relaxation of each set of muscles; or as these become more easily obedient, the exercises could be speeded up until a series of single beats is used. Whatever the timing, however, relaxation exercises must be practised without any jerkiness; they should be done so smoothly that each phase melts almost imperceptibly into the next, like a ripple passing down the body and back again, slowly or quickly but always continuously.

**First exercises in "free" mime.**—Mime exercises should be graded in such a way that different parts of the body are not all involved immediately, but are concentrated upon in sequence. Should the class be large and the available working space be proportionately small, the numbers should be divided in two and the halves work alternately; the half that is not actually working can assess the truthfulness of the work done by the others, each non-worker being responsible for watching a worker in the opposite group. If space permits it is preferable, of course, for all to work simultaneously at first, but any sense of cramping is harmful. All movements should be simple, free and *broad*. Niggling mime is of little value.

1. *Exercises for feet and legs.*—(a) Hurrying to catch a bus. (Only the hurried walk should be attempted at first, and not the mounting of the bus.)

(b) Walking part of the last mile of a ten-mile walk:

(i) On the level.

(ii) Uphill (for this the breathing would alter).

(c) Walking across a ploughed field, or in newly fallen snow some inches deep.

(d) Walking on a slippery surface (each child should decide individually what the

surface is:—ice, slippery mud, highly-polished parquet, etc.).

(e) Walking in "best" shoes along a very wet lane, avoiding (or sometimes not avoiding) puddles, etc.

(f) Walking and running upstairs and downstairs (mimed on the level floor).

### 2. Exercises for trunk, shoulders and arms.—

These exercises almost inevitably involve the use of imaginary physical objects: therefore, not only the action has to be imagined and realised, but also the thing with which or to which the action is done; e.g., *throwing* involves the thing thrown; *hammering* involves both the hammer and the thing hammered. In mime, all physical objects must be imagined and realised with their distinct qualities:—size, (height, breadth and depth), weight, texture, shape, structure, etc. etc. The realisation of these qualities will naturally modify the movements made in using the objects; e.g., the mimed movement of picking up a feather is modified by the lightness, texture and size of the feather and is consequently very different from the movement of picking up a large stone.

Further, in mime exercises involving the use of imaginary physical objects these objects must not magically appear in the hand. They must be taken from some definite place at the beginning, and restored to some definite place when they are no longer needed. This is likely to involve further imaginary objects—a hook or shelf on the wall, a table, a cupboard, etc. etc. Here again the imagination must work with truth and accuracy. The exact position and shape of the hook or shelf, the height and other dimensions of the table, the method of opening the cupboard door—all must be so clearly visualised that they are invariable throughout the mime.

Boys:—

(a) Hammering:

- (i) An iron staple.
- (ii) A nail.

(b) Hauling a rope:

- (i) Running up a flag or sail.
- (ii) Weighing anchor.

(c) Scything hay or cutting corn with a sickle.

(d) Bowling (overarm).

(e) Digging.

(f) Chopping wood.

Girls:—

(a) Scrubbing:

- (i) A floor.
- (ii) A table.

(b) Sweeping a floor.

(c) Washing clothes and wringing them out (by hand).

(d) Beating an egg.

(e) "Serving" a tennis ball.

It should be remembered that forceful movement (hammering, hauling, etc.) is not made merely with the arms, but also with the help of *body weight*. Observation of any vigorous work will soon make this obvious to the children. In such an activity as very forceful hammering the major force comes from *weight transference*; the workman stands with feet well apart, and the weight is thrown from one foot to the other as the movement swings forward and rebounds back.

### 3. Exercises for the hands and fingers.—

Boys:—

(a) Rod fishing: selecting the bait, fixing it to the line, and throwing the line.

(b) Sorting stamps, sticking them into a book, turning the pages of the book as required.

(c) Cleaning a pair of boots, putting them on and lacing them.

Girls:—

(a) Sewing: putting on a thimble, choosing a needle, finding thread and threading it and stitching.



- (b) Sewing with a sewing machine.
- (c) Planting seeds.
- (d) Plaiting hair and tying it with ribbon.

**Group-mime.**—When the children begin to be able to imagine and give shape to their imagination in such a way that their work in such preliminary exercises as these is convincing, they should pass on to the next stage—*group-work* in mime; for they are ready to use mime for the rendering of simple episodes with some dramatic shape.

Such episodes are best based on the work already done. A subject is given and the class is split into small groups of six or eight children and each group constructs its own little mime-scene on the one common theme.

*Subjects for group-mime.*—

Boys:—

1. In the carpenter's shop: hammering, sawing, planing, etc.
2. The hay field: scything and raking the hay; turning the hay; setting it in cocks.
3. The farmer's year in the old-fashioned farm: ploughing; sowing the seed; reaping; binding; stacking.
4. Foresters or lumbermen.

Girls:—

1. The dressmaker's workroom: spreading out material; preparing to cut out (fixing pattern, etc.); cutting out; tacking; fitting; machining; hand-finishing.
2. The hand laundry: sorting clothes; preparing water (turning on taps, etc.); washing; wringing; shaking; pegging up to dry; folding; sprinkling; ironing.

In these group-mimes the interest lies not only in the individual work but also in the interplay within the group, and in the dramatic shape that is given to the episode. The sequence of the action should be made as interesting as possible, with a definite beginning, development, climax and end. There must be no "drifting about," but each player must realise his or her place in the picture, contributing clearly to the structure

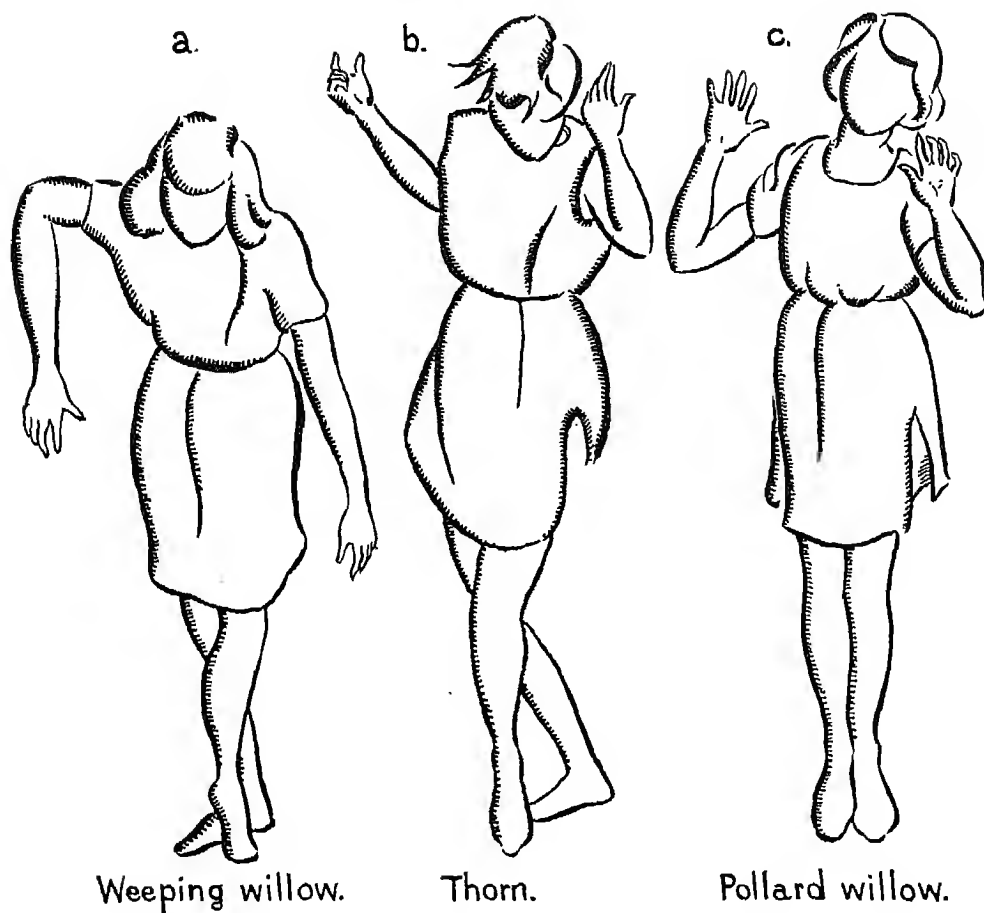
as a whole. The small groups should all rehearse simultaneously, each group trying to construct its own mimed episode, while the teacher goes from group to group, helping with suggestion and criticism as required, but leaving the children to originate for themselves with as much freedom as possible. As soon as the groups are ready, let them take turns in showing the teacher and each other what they have worked out. Having seen all, the teacher asks the children for criticisms of what they have seen. They should be encouraged to give these concisely and to speak only when they have something fresh to add or suggest. The teacher then gives a general criticism, stressing major points rather than details, and the groups set to work again to improve what they have begun.

A further stage of group-mime introduces the realisation of *character* as well as of mere activity. The exercise of "hurrying for a bus," for instance, could be developed into a group-mime by substituting a family, or a group of people of varied types, for the single individual of the original exercise. Mother, her bulging shopping-bag in one hand, tugs a refractory child with the other, while grandfather hobbles along, crippled with the rheumatics; or another group consists of the tired charwoman, the brisk business-man, the woman with a heavy baby in her arms, the mechanic with his bag of tools, and so on. Children will supply suggestions themselves from their own observation.

**Nature-mimes (animals, trees, etc.).**—This type of exercise, too, requires keen observation.

1. *Animals.*—Let each of the children, simultaneously but *silently*, work on the mime of the animal he or she has chosen. These choices should be kept quite secret from everyone but the teacher, who is ready to be consulted as required. Remember throughout that merely to try to *look like* the animal is fatal; the mime must show the temperament, the characteristic *qualities*

## Plate I.



of the animal, to have any authentic note. When the children think they are ready, let each child show his or her mime and the others guess the animal represented. If the class is very large, four or five animals can be shown simultaneously. As in previous exercises, the class and the teacher both criticise as concisely and constructively as possible. In repeating this exercise, the children might well be allowed to introduce, once only, the sound made by the animal; it will generally be most valuable at the climax of the mime.

2. *Trees*.—The miming of trees is intensely interesting. First comes the general miming of trees by the whole class—the sense of

the roots firm in the soil; the sense of the human skin transformed by imagination into hard rough bark; the arms growing into boughs, the hands and fingers into bare or leafy twigs.

*Exercises*.—(a) Trees in winter, contracted, sapless.

(b) Trees in spring, first leaves, sense of growing life.

(c) Trees in summer, heavy and thick with foliage.

(d) Trees in autumn, falling leaves.

The differences here will be very slight externally, but quite clear in quality if the imagination is awake and the observation has been active.

Further "tree exercises" can be developed on the different types of trees—drooping willow and straight pine, etc. Here interesting links can be made with the nature lessons (see Plate IA, B, C).

3. *Other nature-mimes.*—As the children's imaginative power and their power to transform their imagination into action develop, they can attempt less concrete nature-mimes:

(a) Water: waves; a river; etc.

(b) Wind: contrast between the biting east and the milder west wind, etc.

Group-mimes can then be evolved from these individual nature-mimes; episodes can be constructed of animal life in a natural setting—the fox in his lair among the trees; seals on the sea-shore; and so on.

**Story-mimes.**—When these foundations are well laid, it is easy to build on them. The class can pass on to the miming of complete stories, using material from history and literature and so directly correlating the dramatic work with the general curriculum. We have now reached the beginnings of actual play construction, though at first the play will still be built in action only, without speech.

The story should be read to the children in its simplest possible form, so that they themselves are left to add the imaginative details. When they have heard it, some blackboard work should follow—the division of it into acts and scenes according to their suggestions. This will entail the explanation of the differences between acts and scenes, and some general talk about play structure. When the plan of act and scenes has been made, each scene should be carefully discussed and the "scenario" (detailed summary of the scene) built by the class and written on the board. Then the casting must be done, and the class is ready to begin to "act" the play.

1. *Time and space in drama.*—In drama there have been three main ways of treating the two limitations of finite life, time and

space. The Greeks attempted to treat them realistically by imposing the law of "unity" on their drama; the action of a Greek play must take only the same time to happen as the play itself took to play, and consequently it was also confined in space to the single scene that this "unity of time" made necessary. A second treatment—largely used to-day—is that of preserving "unity of time" in each scene, but not in the whole play. The scenes can be separated from one another by intervals of years, or can shift from England to the Antipodes with no allowance in the duration of the play for the time of transit. A third treatment, which we find in the drama of certain countries—particularly China and Japan—at certain periods, and which is used now by such brilliant producers as Jacques Copeau and Michel St. Denis, is based on the realisation that time and space, at least so far as they concern drama, are relative to that action and emotion which fills them. For instance, in the production of *Judith* at the London Theatre Studio this year (1937) directed by Michel St. Denis, the descent of Judith from the hill village of Bethulia to the camp of the Assyrians was indicated by her passing across the whole width of the front of the stage, the manner of her walk changing with the (imagined) changes of the way—the downhill path, the dangerous valley, etc.—until she had reached the camp of the Assyrians which was shown with no intermediate "curtain," but by the entry of the Assyrians who had become aware of her approach. We see, then, that a stage minute may be a minute, an hour, or a year, according to how it is filled—truer to life in this, indeed, than is the arbitrary clock-measure. A single step can show a stage mile, provided that the whole scheme adopted is consistent. In a certain production some years ago, the play opened with a chorus representing waves; these entered back stage and moved slowly forward with good semblance of waves as they spoke; when they reached front stage they divided, the two halves swept left and right, and so

remained, still forward, while the drama itself was played centre back. The immediate imaginative reaction was that the drama was being played in the water, whereas it was intended to be on the sea-shore! A tide, imagined or actual, that has "come in" must "go out," or the ground it has covered will obviously be submerged; imagination must work as truthfully and consistently as fact, or we had better not use it in drama.

Used consistently, however, the results of this imaginative treatment are admirable. *Lady Precious Stream*, as played in London for a long run recently, exemplifies some of its artistic possibilities, and educationally it gives the best of all dramatic trainings. Economically, too, it is eminently satisfactory; it saves the labour and expense of complicated scenery and properties and allows time and energy to be devoted mainly to dramatic expression itself.

2. *An example of the simple mime-play in its various stages*—(a) *The story*.—(*The Bag of the Winds*, from Homer's *Odyssey*, well told in *The Story of the Odyssey* by Church; published by Seeley & Sons.) Ulysses and his men, returning from Troy to their home in Ithaca, reached the floating island of Aeolus, Keeper of the Winds. There King Aeolus entertained them, and helpfully gave Ulysses a leathern bag in which were bound all the contrary winds, bidding him open it only against his enemies. Then he sent a gentle west wind to blow the Greek ship home. Within sight of Ithaca Ulysses, weary after nine days of steering, fell asleep. His comrades, suspicious that he was concealing treasure in the leathern bag, plotted to open it. This they did. Out rushed the contrary winds, driving the ship in a great storm this way and that till the travellers once more came to the island of Aeolus. Again they landed. Ulysses told what had happened and again asked for help. Aeolus, however, thinking them hated of the gods, sent them away. So sadly and wearily they re-embarked.

(b) *Suggested acts and scenes*.—(Do not enforce these; let the children find them.)

ACT I: The Gift of Aeolus.

Scene: The sea-shore of the island.

ACT II: The Opening of the Bag.

Scene: In the boat at sea.

ACT III: The Return to the Island.

Scene: As for Act I.

(c) *Scenario—Act I*.—The prow of the boat, with Ulysses and his men in it, is seen near land (L. front stage). It has a figurehead; its outline is shown by the waves on either side of it. The stern is off scene, so invisible. Ulysses and the crew rejoice at reaching land, haul down the sail, ship their oars, cast anchor, come ashore. The throne of King Aeolus is R. back stage. He sees them land and sends messengers to greet them. Men are led to R. front stage, sit on ground, are given food and drink; Ulysses is led to Aeolus; they eat and drink; Aeolus is friendly, and presents him with the Bag of the Winds, instructing him not to open it except against enemies. Ulysses thanks and bids him farewell, then summons his men, who eye the bag inquisitively. They re-embark. Aeolus sends a good wind to blow them to Ithaca.

*Act II*.—The boat (its front side outlined by waves) is centre stage, Ulysses at helm. He and his men see Ithaca on the horizon. He gives the tiller to a sailor so that he himself may sleep. When he is asleep, the men covetously decide to open the bag, suspecting treasure there. They undo the string. The bad winds leap out. A great storm ensues. Ulysses awakes, and seizes the helm. Terror prevails, and prayers are offered to the gods. There is calm again at last.

*Act III*.—The prow of the boat, as before. The crew are worn out. They land wearily. Aeolus' throne is as before. Ulysses is led to the king as before. The men sleep on shore. Aeolus is angry and refuses further help, causing the despondent return of all to the ship.

(d) *The mime*.—The two staging problems in this mime are, first, how the moving

boat is to be suggested, and secondly, how the bag with the escaping winds can be managed. The moving boat is fairly easily suggested by a kneeling figurehead—a child with arms outstretched backwards who rocks forward and back in rhythm with the movement of the oarsmen seated (on the floor) inside the boat; the sides of the boat—or the two sides of the prow—can be suggested by other children lying on their sides and moving each an arm in sequence

variety must derive inevitably from within the drama itself.

### THE BEGINNINGS OF DIALOGUE

When a play has been completely worked through in mime with carefully realised timing, the class is ready to take a further step—to develop the play by adding dialogue. This will change neither the structure nor

## The Bag of the Winds. Plate II.

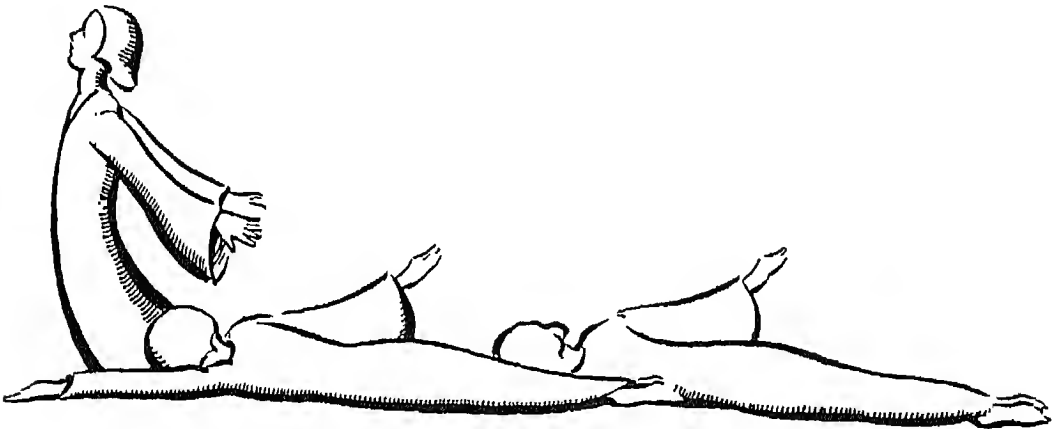


Figure .Head and waves.

so that the movement flows from one to the other as from wave to wave, Plate II. Ulysses can mime the carrying of the bag when he leaves Aeolus. In the second act the figures of the winds can crouch down in the ship, concealed by the sailors, springing up when the “untying” episode has been accomplished.

The timing of a mime-play is even more important than that of a play with dialogue. The speed must vary with the mood and with every development of the action. Never must speed degenerate into mere hurry, nor, at the other extreme, into dawdling, but its

the timing but merely fill in the scaffolding already set up. With their common knowledge of this scaffolding, the class should be able to divide into groups—Ulysses; sailors; waves and prow; Aeolus and his messengers—who can write their own sections of the dialogue simultaneously, one group only holding council with another where their dialogue overlaps. In this way a first draft is made. It is then rehearsed and any necessary revisions are made until the whole is satisfactorily unified. Here is a specimen of a play on *The Bag of the Winds* written in this way by a group of girls aged 11 plus. They were helped only when they were

stuck for a word to express their desired meaning; the use of verse is their own idea.

### THE BAG OF THE WINDS

ACT I.—The Gift of Aeolus.

*Scene.*—The sea-shore of an island.

*[The prow of a boat is appearing from L. front, with sailors in it, and waves on either side. At the prow is a figurehead. Prow and waves are made of people. R. back on a rostrum (to represent the cliff) is the throne of King Aeolus.]*

*Prow.*

I lead this proud ship o'er the tossing waves

That sometimes lull me, sometimes crash o'er me,

But I remain, steadfast, guiding her on.

*Wave 1.*

I foam round the prow of the ship,

I drip, drip, drip,

On the wood that has stood so long

The buffeting and the strong . . .

*All Waves.*

Swish, swish, swish of the waves.

*Wave 2.*

Swish, swish, goes the second wave,

Led by the figured prow,

One, two, three, it rushes forward, and then back,

Back it falls from her brow.

*Sailor 1.* It is a long time since we have been blown by so fair a wind.

*Sailor 2.* Ay, it is a fair wind that blows a fair ship across the sea.

*Sailor 3.* Look! an island! land!

*Ulysses.* Land ahoy! Down with the canvas, my men. I will steer into this little bay.

*[King Aeolus, seated on his throne, sees the boat. He summons Attendants.]*

*Aeolus.* See on what errand those seafarers come!

*Attendants.* Yes, O King.

*[They clamber down the rostrum and hail Ulysses.]*

Your name, noble sir?

*Ulysses.* Ulysses is my name.

*Attendant 1.* What would you with our mighty king?

*Ulysses.* My sailors and I are hungry and tired; would he let me dine with him? And give my men something to eat?

*[Attendants run back to the king, while Ulysses and his men haul down their sails and drop their anchor.]*

*Attendant 2.* Yonder travellers are tired, O King, and they ask of your food.

*Aeolus.* Go, bring their captain before me, and give his sailors meat and wine.

*Attendant 2 (returning to Ulysses).* Our King wishes to see you; come with me.

*[Ulysses and his men climb from the boat. He goes to the king, while a chair is brought and set by the throne. The attendants fetch food. The sailors loll on the ground below the rostrum. They too are given food and drink. They laugh and talk, and then sleep.]*

*Aeolus.* Where have you come from, O Ulysses?

*Ulysses.* I have come from Troy. Ha, ha, ha, all that is left there is burning ruins! They earned their downfall. I enjoyed myself, fighting those vermin; and when there were no more to fight, I set off for home and lost my way; and then, tired and hungry, I landed on these shores. How worried poor Penelope my wife must be! She is very beautiful, and I long to see her again.

*Aeolus.* Indeed, you have suffered much. I will do my best to help you.

*Ulysses.* I thank you kindly, dear King.

*Aeolus (to Attendants).* Go! Fetch the Bag of the Winds tied up with a silver string.

*[They go and return with the big bag.]*

This bag contains the contrary winds of the earth. I will give them to you on condition that you do not let them free all at once; but when you are in danger, send out the vilest and wickedest against your enemies.

*Ulysses.* You have my promise, sir. I thank you for your hospitality.

*Aeolus.* God speed, noble sir! (*He calls.*)  
Come, faithful West Wind, and drive yonder  
ship back to Ithaca!

[*Ulysses shoulders the bag and goes down  
from the rostrum, calling his men, who  
drowsily rise and follow him, eyeing the  
bag inquisitively. As they climb into  
the boat, the West Wind comes running.*]

*West Wind.*

With this good ship  
I'll go  
And blow  
Across the wide and boundless sea,  
Till she doth reach her destiny.

*Prow.*

Away, away, I toss and sway,  
With a fair wind blowing behind me,  
Homeward bound for Ithaca  
Across a laughing sea!

ACT II.—The Opening of the Bag.

*Scene.*—In the boat at sea.

[*The boat, its front side outlined by waves,  
is centre stage. Ulysses is at the helm,  
and the West Wind is blowing it on  
its way.*]

*West Wind.*

I am the West Wind softly blowing. . .

*Prow.*

Bearing me over the briny deep . . .

*West Wind.*

Sending you homeward, swiftly,  
gently . . .

*Prow.*

'Mid the washing waves that round  
me sleep.

*Wave 1.*

The figurehead leads the way,  
And we sway, sway, sway . . .

*All Waves.*

As we journey along.

*Wave 2.*

I follow my sister's wake  
And roll with never a break . . .

*All Waves.*

To the wash, wash, wash of our song.

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*Wave 3.*

For ships I have no care,  
They must look to their own welfare . . .

*All Waves.*

As we lap, lap, lap on their sides.

*Wave 4.*

Last of the waves I come,  
Up and down I go, up and down. . .

*All Waves.*

As ever we move with the tides.

*Sailor 1.* Oh, there are the beacon lights  
of our land!

*Ulysses.* I have steered for nine days  
and nights and I am weary; I will rest  
awhile before we reach land and I meet  
Penelope once more. Come, my man,  
you take the helm.

*Sailor 1.* Aye, aye, sir.

[*He takes the helm. Ulysses sleeps.*]

Come, fellows, Ulysses has fallen asleep.  
Now is our chance to find out what is in  
the ox-hide bag!

*Sailor 2.* Surely it must be rich treasure  
that Aeolus has given him. What else could  
be the gift of a king?

*Sailor 3.* But what shall we do when he  
awakes and finds the treasure gone?

*Sailor 4.* It will serve him right for not  
sharing it with us, when we have shared  
his dangers.

*Sailor 5.* See the silver string! There  
must be great riches inside.

*Sailor 1.* Come, mates, all give a hand.

[*They cluster round the bag.*]

Steady now, don't push it over.

*All Sailors.* One, two, three, pull!

[*They tug at the string. Suddenly they fall,  
crouching back as the three bad Winds  
leap up and jump from the ship.*]

*All Bad Winds.*

Oh, what joy to be free!

*Wind 1.*

To leap in ecstasy fierce and light. . .

*Wind 2.*

To see the roughening, heaving sea. . .

*Wind 3.*

To blow the waves with all my might. . .

*Sailor 5.* Quick, catch them; get the bag ready!

*Sailor 2.* They will overpower us!

*Sailor 3.* Aye, see, the waves are lashing at the figurehead; they will swamp the boat.

*Sailor 4.* Here, mate, catch hold, take the tiller . . . we are going backwards!

*Sailor 1.* Keep to the right-hand side, men, or the boat will capsize. Ulysses, Ulysses, waken!

[*Ulysses starts up.*]

*Ulysses.* Fools! fools! you have brought disaster on the boat.

*All Bad Winds.*

Up we swirl towards the sky,

Up from off the surging bay

Where the waves are leaping, leaping high,

Showering ships with foamy spray.

*West Wind.*

Alas, I am conquered!

[*The West Wind creeps away.*]

*Prow.*

The waves are rising above me, above me!

The good West Wind is gone. . .

*Sailor 2.* Oh! Ulysses, Ulysses, deliver us from these terrible winds!

*Ulysses.* Your curiosity has done this. Here, take down the sail. I will take the helm. Row hard, men.

*All Bad Winds.*

Shriek and whirl and moan and wail,

While the sailors gaze askance!

In the teeth of the lashing, biting gale

We lead the ship a treacherous dance!

*Sailor 2.* O Zeus! hear us! hear us!

*Sailor 5.* Have mercy on us!

*Sailor 3.* Neptune, save us! Hold us with thy strong arm!

*Sailor 4.* Do not draw us under to thy caves!

*Wind 1.*

Yell and buffet all the waves,

Send the vessel back from home,

With sailors fearing for their lives

And praying never more to roam!

*Sailor 1.* The figurehead is nigh torn from the ship.

*Sailor 2.* I am tired. My back is near broken. Take on this oar, mate.

*Sailor 3.* The spray blinds me. . .

*All Sailors.* Ulysses, we are worn to death, we cannot pull any further.

*Ulysses.* Take courage, my men, pull on!

*Wind 2.*

Scream and cry through the tattered sails,

Heave the vessel up and down,

Plunge them, as their courage fails,

Deep in the water. See them drown!

*Sailor 3.* What phantoms are those that yell?

*Sailor 1.* Alas, they are the three bad winds of whom travellers tell . . . ah! mercy!

*Wind 3.*

I love to make the sailors moan

And beg for mercy in their fright,

When the sky is black with the clouds I have blown,

And the day grows darker than darkest night.

*Sailor 4.* We can go no further!

*All Sailors.* No! No! Oh no!

*Ulysses.* Ye Gods of Heaven! I must drown myself! I must fling my body into this sea . . . I hear strange voices calling me. . .

*All Sailors.* Do not leave us, dear Captain. Without you we are lost. We will row again if you will stay with us.

*Ulysses.* Yes, I must stay. I cannot desert my unfaithful men. I must stay with them and try to save them, little though they deserve it. And I must try to reach my Penelope at last.

*All Sailors.* Row again, lads!



*All Bad Winds (gradually subsiding).*

We have done harm, harm, harm!

We leave this terror-stricken form,  
And the leaping waves grow calm, calm,  
calm,

After the tumult of our storm.

*Prow.*

O foolish mortals, why have ye loosed  
This hurricane of wind?

The waves have mounted above my  
sides . . .

Their sting has left me blind.

Act III.—The Return to the Island.

*Scene.—As for Act I.*

*[The prow of the boat is appearing from L. front, as in Act I. The weary sailors and Ulysses are in it. The throne of King Aeolus is on a rostrum R. back as before.]*

*Prow.*

Tossed, buffeted by wind and wave,  
All but a wreck I return

To the Isle of the Winds, while in my  
wake

The angry billows churn.

*Wave 1.*

Further and further we flow  
While ships in our chariots go,  
Drawn by horses of spray,  
Driven by sad winds and gay. . . .

*All Waves.*

And our salty hearts  
Are full of a wild fierce glee.

*Wave 2.*

But this foolish ship that rides  
Broken by winds and tides,  
We care not whither she goes;  
Our life flows on, it flows. . . .

*All Waves.*

For ever and ever we

Traverse the roads of the sea.

*Ulysses.* Look, men, look! we are back  
at the island of the King of the Winds. I  
will go to ask his pardon, and maybe he  
will help us again.

*Sailor 1.* Let us hope that our friends  
will deal mercifully with us!

*Sailor 2.* Yes, for we are too worn to meet  
more troubles.

*Sailor 3.* Ah, I am hungry and tired  
and can row no further. Thanks be to the  
Gods that we have reached land once more.

*[King Aeolus, seated on his throne as before,  
sees the boat and summons his  
Attendants.]*

*Aeolus.* See, yonder is Ulysses returning.  
Go fetch him unto me.

*Attendants.* Ay, master.

*[They clamber down the rostrum.]*

*Attendant (to Ulysses).* Why have you  
returned to these islands?

*Ulysses.* My business is with the King.

*Attendants.* Come with us.

*[Ulysses and his men drop the anchor and  
climb from the boat. Ulysses follows  
the Attendants; his men sink down to  
sleep on the shore.]*

*Ulysses (to Aeolus).* O King, forgive me,  
and help me! For your winds are free—  
my men let them loose. Behold, they have  
tormented our boat and we have drifted  
back to your shores. O King, forgive us!

*Aeolus.* I can help you no more, since  
you cannot keep your promises. Go! and  
may Zeus punish you for this!

*Ulysses (having sadly climbed down the  
rostrum).* Come, my men. We have for-  
feited his help and he will give us no more.  
We must go as best we can.

*[They get into the boat once more, heave up  
the anchor, and settle themselves wearily  
to their oars.]*

*Prow.*

Alas, Aeolus will not help!

I alone must bear the strain,

Toiling back to Ithaca,

Though we may never sight land  
again.

*Note.*—This little play is, of course,  
crude and incomplete; on the other hand  
it has directness which is in some ways  
closer to the simplicity of the epic story  
than the more complicated product of the  
adult mind would be. Some teachers may  
find it interesting to give it in its present

form to their classes, suggesting that they should develop the dialogue or improve upon it in any way that they feel inclined.

**Suggested material for simple mime-plays with added dialogue.**—*The Bag of the Winds* would be, if anything, better for boys than for girls; the story of *Persephone* is excellent material for girls to develop into a drama of this sort. Here the exercises in nature-mime can be delightfully applied: the grove of trees beside which *Persephone* is playing, and which sheds its leaves at the curse of *Demeter*; the river *Cydnus* which parts at the command of *Pluto*, but which returns her dropped girdle to her sorrowing mother; the dark spirits of the Underworld; the tillers of the soil whose work is fruitless without the Spring Goddess; and the recreation of all the Earth at her return—here are grand opportunities for varied and interesting imaginative expression.

The story of *Caedmon, the Herdsman Poet* could be used satisfactorily by girls or younger boys, and is particularly good material because of the social background that it requires. An opening scene with the long board; the herdsmen and other servants dipping their hands into the common food-bowls, gnawing meat held in their fingers, throwing the bones on the ground; the playing of the harp with the suggestion of different types of song, fierce, gay, romantic, or with a refrain sung silently in mime by the rest of the throng—all this can be closely linked to the history lesson and give greater understanding of the life of our Anglo-Saxon forefathers. Then, when words are added and real songs are chanted,<sup>1</sup> with, in a later scene, *Caedmon's* own "first Christian song in English", it is further linked to the beginnings of our literature.

Other good mime-plays related to the English and history lessons can be based on:—

*Beowulf*;

The Death of *Baldur (Heroes of Asgard)*;

The Story of *Roland and Oliver*;

The Arthurian Legends;

The Story of the Burghers of Calais

The Story of Thomas à Becket;

The Story of Joan of Arc;

The Story of Wat Tyler;

The Story of Balboa and the discovery of the Pacific;

Additional Adventures (invented by the children) of Robinson Crusoe;

The Story of Bernard Palissy;

The Story of William Penn and the Founding of Pennsylvania;

The First Train;

The Meeting of Livingstone and Stanley.

The possibilities are limitless. The material used should be as varied as possible, and the mime should clearly show the *behaviour* of the age, as well as the action of the story.

Miss Edith Tizzard, of Eastbourne, has done interesting work in using mime in relation to geography teaching. She has developed such a theme, for instance, as the *Zones of Vegetation* in mimes showing the life and activities in each zone; and to amplify and clarify these mimes the children have written words in verse or prose.

### DRAMATIC SHAPE AND DRAMATIC EXPRESSION

The limitless possibilities of the use of drama in education, however, may be dangerous unless their development is based on a clear conception of the principles involved. Teachers must realise that to give *dramatic shape* to material is one thing; to give that shape *dramatic expression* is another. Dramatic shape in education has a certain usefulness; it may evoke a visual image more vivid than that of the written word; but the danger lies in its confusion with, and its frequent substitution for, true dramatic expression. For instance, a historical dramatisation, correlated with the history lesson, may be merely a generalised re-enacting of the given event (dramatic

<sup>1</sup> *Anglo-Saxon Literature before the Conquest*; Stopford Brooke.

shape); or it may be a re-creation of the event with careful characterisation, and with such mime as may be required in the episode, carried out with accuracy and reality, the whole combining into a real dramatic experience (dramatic expression). The former is a diversion from the formal lesson, and probably an aid to memory; but it is not "acting" in any true sense, and if repeated too often instead of real dramatic experience it leads to vagueness of imagination and of expression, and damages rather than helps the real thing.

### SPEECH WORK IN RELATION TO DRAMA

While this work in imagination and movement is being done, the children must necessarily also be having good training both in actual speech and in its interpretative use in the speaking of poetry and prose. *Choral speaking*,<sup>1</sup> if ably directed, is strongly recommended as a preparation for "spoken" drama; not only does it give courage to the self-conscious child and at the same time prevent exhibitionism, but also in itself is extremely valuable, allied with mime, in various types of drama.

Indeed, although speech training as such does not come within the province of this article, this aspect of it is or may be so closely linked to dramatic work that it merits more than a mere reference here; for choral speaking is not merely another method of speech training, though it makes a noteworthy contribution to the training of speech, nor is it merely another way of approach to verse speaking; it is rather a community enterprise in the spoken word whether used in prose or in verse, and, if in verse, whether this be lyrical, dramatic or even narrative.

First and foremost, choral speaking, whatever its immediate application, is not and must not be class recitation in disguise. The choir must not "all speak together"

as a convenient way of using up large numbers, nor must it be drilled to a mechanical exactitude; all the work must be the co-operative enterprise of the whole choir and its director. In other words, the unity of a speech choir must be the result of the best individual effort of each member of the choir. The work in hand must first be read either silently or aloud—if aloud it can be read by the whole group, or by different members of it in sequence, or by the teacher. If the teacher reads it, however, this reading must certainly not be indicated as the "right" reading which the group must try to reproduce; the actual rendering must be the result of free discussion with the whole group, and of attempting and re-attempting to voice the interpretation resultant from this common approach, so that it represents the group's best united thought and feeling. Not only must the whole group be encouraged to participate in this preparatory discussion; every member must further learn to feel responsible each time that the choir speaks—fully as responsible as if he or she were speaking alone; everyone must become a living unit within the larger unity, and never relapse into "luggage" to be carried by the more active members.

With this "unified diversity" in thought and feeling, choral speech requires one absolute and impeccable unity—that of enunciation. It is not enough for the *words* to be attacked and ended simultaneously by the whole group; the unit of diction is not the word but the syllable, so the choir must be led to attack and end each syllable precisely as one voice. The achievement of this syllabic unity is at first difficult, and over-insistence on it in the early days of a choir's life may easily lead to mechanical and lifeless speech; on the other hand, if the choir is allowed to be slipshod over this in the early stages of work a habit of slovenliness is established that is difficult to eradicate. A good way to work for syllabic exactitude without endangering the

<sup>1</sup> *Choral Speaking*; Marjorie Gullan (Methuen). *An Approach to Choral Speech*; Mona Swann (Gerald Howe).

reality of the interpretation is for the choir to practise the passage—verse, prose, or whatever it may be—on a rather high, thin and clear note, with no inflectional “rise and fall” but paying careful attention to varieties of rhythm and tempo, to phrasing, to pauses, and, of course, to crisp enunciation of syllables. During this practice-time the teacher must be extremely vigilant, watching that although the speech is on a monotone it never becomes “monotonous” in any sense but that of pitch; he must continuously remind the choir of the meaning of what is being said, and of the way in which that meaning is expressed not only in the logical content of the words but in their coloured vowels and consonants and the varying rhythms which these create, so that all the rhythmic variety of the speech springs from this and is not imposed for “effect.” Then when the diction is clean, vigorous and flexible, with firm consonants, well-shaped vowels and neat syllables, the group is ready to lift the speech down from the high monotone and attack the passage with natural pitch; if it has been practised rightly it will then be found to be well-unified in diction and fresh and mobile in expression. The psychological reasons for this result are interesting: we are apt to forget that interpretative speech makes heavy demands upon a child—often much heavier than it is able to meet; for until the speech organs are trained to swift obedience their control requires considerable attention, while still more attention is required for the understanding and interpretation of the material that is being spoken; this division of attention naturally leads to inadequately controlled speech with inadequately controlled interpretation unless speech technique and interpretation can be worked upon separately. On the other hand, if speech technique, being largely a matter of establishing the right muscular habits, is dealt with first independently (as in this suggested practice), it will then more or less take care of itself afterwards when the full attention is concentrated, as it must be, on the interpretation.

This watching of the speech technique and helping it to become adequate for interpretative use is one of the two main jobs of the teacher; the other is to see that the choir fully understands the material, appreciating the varying rhythmic movement and the consequently varying tempo of the phrases, and visualising the images. The interpretation that results from such understanding, however, must be the choir's own contribution.

Ideally, the size of the choir depends on the requirements of the material on which it is working; but actually as a rule it depends on the necessities of circumstance. The teacher of a large class may derive comfort from knowing, however, that admirable work can be done with as many as fifty in a group even though for choice fifteen would be preferable in most cases. Whatever the number, though, it should be continually sub-divided so that one section listens while another speaks, and *vice versa*. Speakers in a choir have difficulty at first in hearing what is being achieved in relation to what they are aiming at achieving; if they are given ample opportunity to listen to the work in hand, this difficulty will be overcome; indeed, it often happens that a section that has listened in this way is able to correct its own faults when it speaks again, without any group-discussion and even without any criticism from the teacher.

In choral speech, as in choral singing, the first step is to achieve good *unison* work. Later should follow other types of choral work—antiphonal speech, with two, three or more different groups of voices, single voices in sequence, in fact any and every type of distribution that the material to be used suggests; but the distribution must never be imposed; it must always derive from the structure or the balance of ideas of the material itself.

This leads to the problem of what sort of material should be chosen for choral interpretation. Nothing personal in its thought or feeling is suited to group-utterance, neither is anything that is complicated in

its expression; the best material is simple, clear, and impersonal, built in varied rhythms whose interest is, of course, increased and made more obvious by the massed voices. Again, choral speech can be used valuably for the narrative in acted ballads and epic plays; here group-speech helps to differentiate the narrative from the single voices of the dialogue, and, further, it supports mimed action more firmly than solo speech, unless this is extremely efficient.

The possible uses of choral speech in drama are being investigated increasingly at present by playwrights and producers: witness such plays as *Murder in the Cathedral*, by T. S. Eliot; *The Dog beneath the Skin*, by W. H. Auden; and others. Those experiments already made on the London stage and elsewhere have established the fact that it can provide a definite artistic and dramatic contribution when wisely used. In school play production, and especially in school play construction, this fact is still more evident; here the use of the spoken chorus and its possible alliances with mime open up many exciting avenues which the enterprising teacher will do well to explore.

### ACTED BALLADS

Miming with "ready-made" words is best begun with the simple material of folk song or folk rhyme. Here the rhythm of the words dictates the rhythm of the miming—an admirable discipline.

**Simple rhymes.**—The work may be begun with such simple rhymes as:—

Doctor Foster  
Went to Gloster  
In a shower of rain;  
He stepped in a puddle  
Right up to his middle  
And never went there again.

Half the class can be narrators, if they are able to speak the rhyme rhythmically and vividly; the children in the other half

can work individually on the mime; the halves can then change over. The mime movement must be definite, characterised, and timed exactly to the words.

Some other good rhymes are:—

1. *Jack Sprat*.

2. *Simple Simon*: dialogue spoken by actors, narrative by narrators.

3. *The House that Jack Built*: this is a fine exercise in neat brisk speech and mime, introducing several animal mimes ("rat," "cat," "dog," "cow," "cock"). The class can be divided into "sets" of eleven ("house," "malt," "rat," etc.); the sets can stand in horizontal lines and work simultaneously; in sequence, "house," "malt," etc., speak as they mime, the whole proceeding with no break in the rhythmic swing.

4. *Old King Cole* in its fullest version, when he calls for fiddlers, harpers, pipers, fifers, trumpeters and drummers.

### Ballads.—

In the acted ballad as in the mimed rhyme, the physical movement must never impede the movement of the verse; care must be taken, too, that it never over-weights the content of the poem; it must never seem superimposed, but be always merely a projection of the poem itself.

1. *Green Broom*.—The ballad of *Green Broom* makes a good beginning; it is simple, and requires direct, broad treatment and firm characterisation.

Begin work with a reading of the ballad, and a discussion of the four characters—the "father," Johnnie, the "lady" and the "maid." Then put the two first stanzas on the blackboard, and let all the class speak them, realising the stresses very exactly, but at the same time telling the story with the interest of village gossips. Then let half the class speak, while all the children in the other half mime the "father" (with an imaginary "Johnnie"). Reverse the halves. Continue in this way, adding the next verse and pairing the children so that each "father" has a real "Johnnie." Now the placing of

the scene must be discussed, and a plan put on the blackboard of the "woodman's cottage," the "lady's fine house" and the "church" (see suggested plan, Plate III). Next the two halves in turn can mime first the "lady," then the "lady" and her "maid," then the "lady" and her "maid" and "Johnnie," till all have mimed all. Now comes the selection of the best "father," the best "Johnnie," the best "lady" and the best "maid." In a large class it is well to have three or four complete casts who play in turn, the others joining with the rest of the class as narrators, who eventually become the crowd at the wedding.

### GREEN BROOM

There was an old man lived out in a wood  
Whose trade was a-cutting of Broom,  
green Broom;

He had but one son without thrift, without  
good,

Who lay in his bed till 'twas noon, bright  
noon.

The old man awoke one morning and spoke,  
He swore he would fire the room, that  
room,

If his John would not rise and open his eyes,  
And away to the wood to cut Broom,  
green Broom.

So Johnny arose, and he slipped on his  
clothes,

And away to the wood to cut Broom,  
green Broom;

He sharpened his knives, and for once he  
contrives

To cut a great bundle of Broom, green  
Broom.

When Johnny passed under a lady's fine  
house,

Passed under a lady's fine room, fine room,  
She called to her maid, "Go fetch me,"  
she said,

"Go fetch me the boy that sells Broom,  
green Broom."

When Johnny came in to that lady's fine  
house,

And stood in that lady's fine room, fine  
room;

"Young Johnny," she said, "will you give  
up your trade,

And marry a lady in bloom, full bloom?"

Johnny gave his consent and to church  
they both went,

And he married the lady in bloom, full  
bloom;

At market and fair all folks do declare,

There's none like the boy that sold Broom,  
green Broom.

*Notes on the plan for "Green Broom"*  
(Plate III)—4 accents in a line.—

VERSE 1: *Johnny* and *Father* lie side by side, snoring rhythmically. In the background the *Lady* is seated on a high stool, stitching; her *Maid* is on a low stool beside her.

VERSE 2: *Father* awakes, rises very angrily, shakes *Johnny* and motions him to go to the wood.

VERSE 3 (1st and 2nd lines): *Johnny* drowsily gets up, and mimes slipping on one leg and the other of his pants, reaching for his knife and going to the wood. *Father* sits in the hut.

(3rd line): *Johnny* mimes sharpening his knife, giving two great strokes with it and picking up and shouldering a huge bundle of wood.

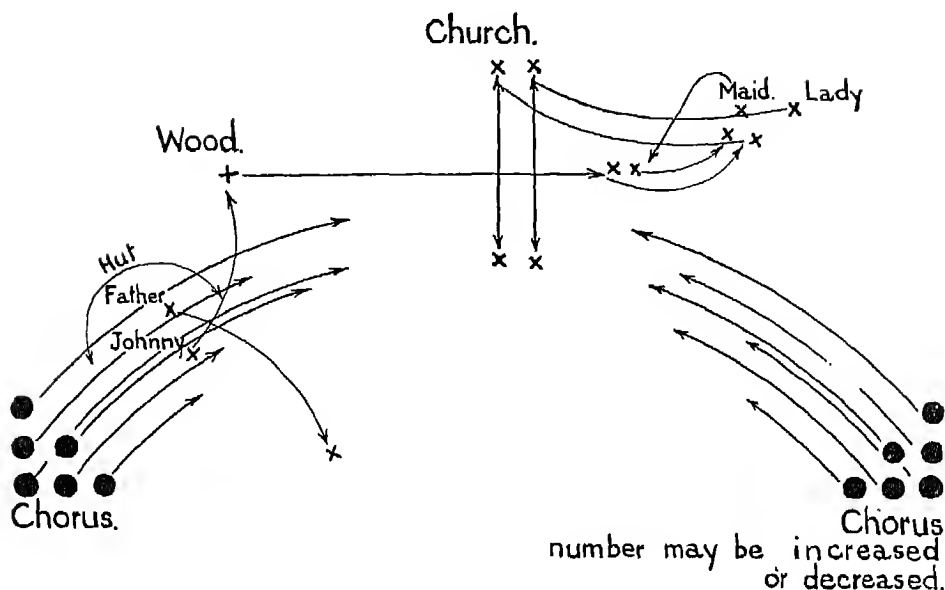
VERSE 4 (1st and 2nd lines): As *Johnny*, carrying his load, goes whistling towards the *Lady's* house, she rises, sees him as if through a window, and hastily titivates.

(3rd and 4th lines): She beckons her *Maid*, who on line 4 runs to *Johnny* and, touching him on the shoulder, motions him to the house.

VERSE 5: In the 1st and 2nd lines *Johnny*, open mouthed, comes to the *Lady* and pulls his forelock; she bashfully speaks the 3rd and 4th lines, with a slight emphasis on "full."

VERSE 6 (1st and 2nd lines): *Johnny* nods, proffers his arm, walks with her to the

## Plan for "Green Broom." Plate III.



point marked "Church" in the plan, where they stand while helped by her, he fumblingly puts a ring on her finger.

(3rd and 4th lines): As *Johnny* and the *Lady* walk forward (centre) followed by the *Maid*, the chorus runs to greet them, and the old *Father* hobbles out, gaping with wonder.

2. *The Wrangle Taggle Gypsies*.—A problem in the acting of ballads is how to place the narrators so that they form as it were a frame for the play, but do not get in the way. Some ballads allow them to be used as scenery, and to speak as such—a device quite consistent with the simple economy of balladry. For instance, in *The Wrangle Taggle Gypsies* which opens:—"There were three gypsies a-come to my door," the narrative can be spoken by the castle itself (see plan, Plate IVa, b and c.). Small circles of children, facing inwards, form the left and right towers; if their arms are raised shoulder high, bent at right angles at the elbow, the circle of elbows all touching, and the neighbouring hands clasped, a good

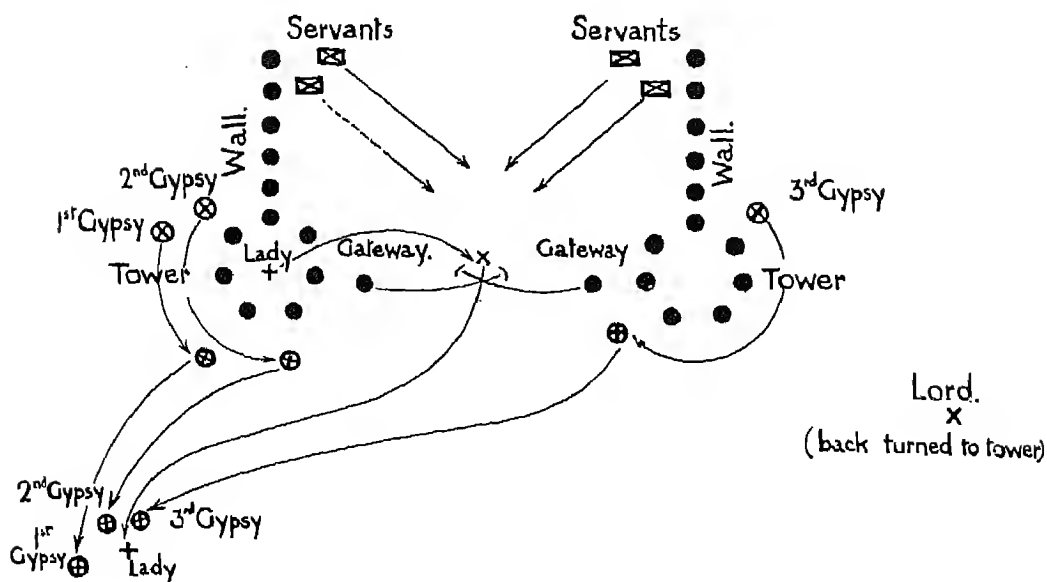
suggestion of battlements is given (see Plate Va and b). Between the two towers two children can make a gate. The rest of the narrators can stand in a vertical line running back from each tower, suggesting the left and right walls of the square keep of the castle. When the "lord" rides "high" and "low" seeking his bride, the castle can divide, one tower, wall and half of the gate moving slowly, rhythmically but directly to the left, the other to the right, until they become instead the boundary of "the open field."

## THE WRAGGLE TAGGLE GYPSIES

There were three gypsies a-come to my door,  
And downstairs ran this a-lady, O!  
One sang high, and another sang low,  
And the other sang, Bonny bonny Biscay, O!

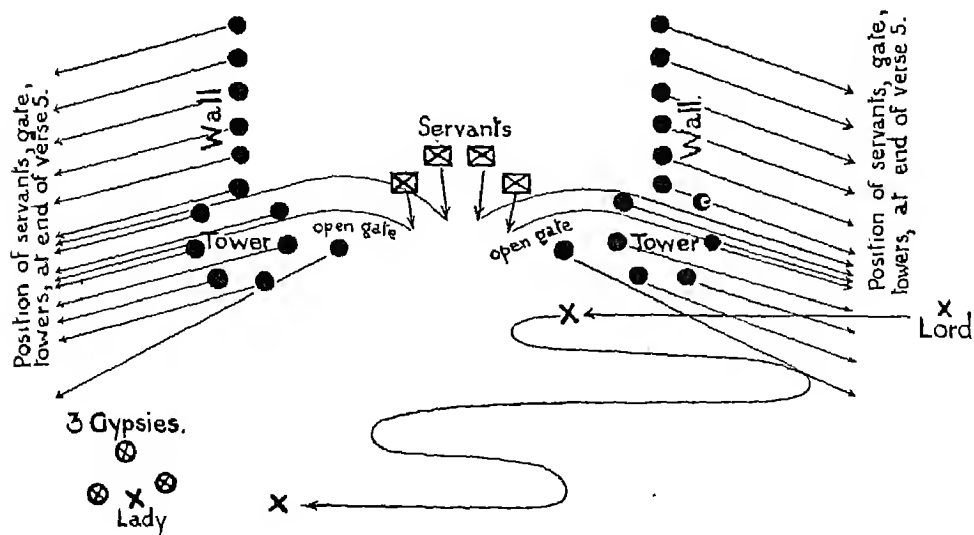
Then she pulled off her silk-finished gown  
And put on hose of leather, O!  
The ragged ragged rags about our door—  
She's gone with the wrangle taggle gypsies, O!

Plans for "The Wrangle Taggle Gypsies." Plate IV (A).



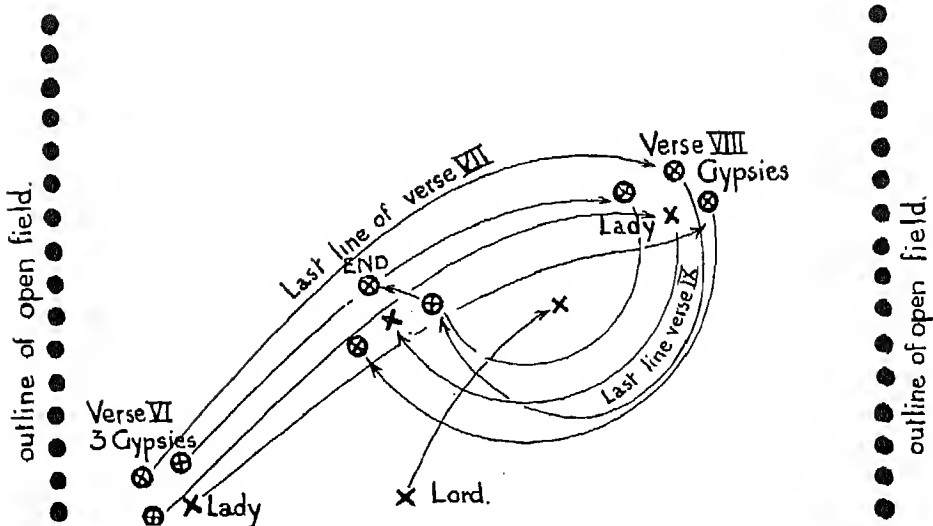
Verses 1 and 2

Verses 3.4. and 5. (b)





## Verses VI, VII, VIII and IX (c)



It was late last night when my lord came home,  
Inquiring for his a-lady, O!  
The servants said, on every hand:  
"She's gone with the wraggle taggle gypsies, O!"

"O saddle to me my milk white steed,  
Go and fetch me my pony, O!  
That I may ride and seek my bride,  
Who is gone with the wraggle taggle gypsies, O!"

O he rode high and he rode low,  
He rode through woods and copses too,  
Until he came to an open field,  
And there he espied his a-lady, O!

"What makes you leave your house and land?  
What makes you leave your money, O?  
What makes you leave your new-wedded lord,  
To go with the wraggle taggle gypsies, O?"

"What care I for my house and land?  
What care I for my money, O?  
What care I for my new-wedded lord?  
I'm off with the wraggle taggle gypsies, O!"

"Last night you slept in a goose-feather bed,  
With the sheet turned down so bravely, O!  
And to-night you'll sleep in a cold open field,  
Along with the wraggle taggle gypsies, O!"

"What care I for a goose-feather bed,  
With the sheet turned down so bravely, O!  
For to-night I shall sleep in a cold open field,  
Along with the wraggle taggle gypsies, O!"

*Notes on the plans for "The Wrangle Taggle Gypsies" (Plate IVa, b and c)—4 accents in a line.—*

VERSE 1 (1st line): *Gypsies* peer round the two *Towers*; *Lady* stands on tiptoe and sees them between the *Battlements*.

(2nd line): *Lady* runs down (imaginary) stairs to *Gateway*.

(3rd line): On the first phrase, 1st *Gypsy* moves characteristically; on the second phrase, 2nd *Gypsy* moves.

(4th line): 3rd *Gypsy* does the same (all three have come nearer to *Gateway*).

VERSE 2 (1st line): *Lady* mimes taking off and throwing away her gown.

(2nd line): *Lady* mimes drawing on her leather hose, first on one leg and then on the other.

(3rd line): *Lady* shakes the closed *Gate*.

(4th line): The *Gate* opens wide. *Lady* skips through to R. front, the *Gypsies* around her; she and they crouch there. As she goes the *Servants* run forward in dismay.

VERSE 3 (1st line): *Lord* approaches.

(2nd line): He mimes questioning of *Servants*.

(3rd and 4th lines): *Servants* come forward, kneel and speak.

VERSE 4 (1st line): *Lord* speaks and despatches one *Servant*.

(2nd line): *Lord* speaks and despatches another *Servant*.

(3rd and 4th lines): They mime bringing the steed and he mimes mounting it.

VERSE 5 (1st, 2nd and 3rd lines): *Lord* "rides," while *Walls*, *Towers*, *Servants* and *Gate* move slowly and rhythmically back until they outline the two sides of the "open field."

(4th line): *Lord* sees *Lady* and *Gypsies*, and dismounts.

VERSE 6: As *Lord* stands and questions *Lady*, she and the *Gypsies* gradually stand up.

VERSE 7: *Lady* speaks with the *Gypsies* round her; on the 4th line she and they skip off and crouch in another part of the field.

VERSE 8: (1st line): *Lord* goes after them as he speaks.

(2nd, 3rd and 4th lines): He stands and speaks; on the 4th line *Lady* and *Gypsies* gradually stand as in Verse 6.

VERSE 9: Like Verse 7, only ending in centre of field, standing. *Lady* and *Gypsies* all speak the last line.

3. *Hynd Horn*.—Another simple and satisfactory way of staging an acted ballad, particularly one with a refrain, is to use the chorus to outline two sides of the stage on which the action is to take place; they can sit on benches or on the floor, while the players stand in a row making the rear wall of the stage, their backs turned to the audience. As their several "parts" begin, they face round, and play within the limits of the outlined stage. When their "scenes" end, they once more fade out from the action by becoming once more part of the rear wall.

*Hynd Horn* may be staged in this way (see plan, Plate VIa).

Plan for *Hynd Horn*. Plate VI a  
All begin with backs to audience.

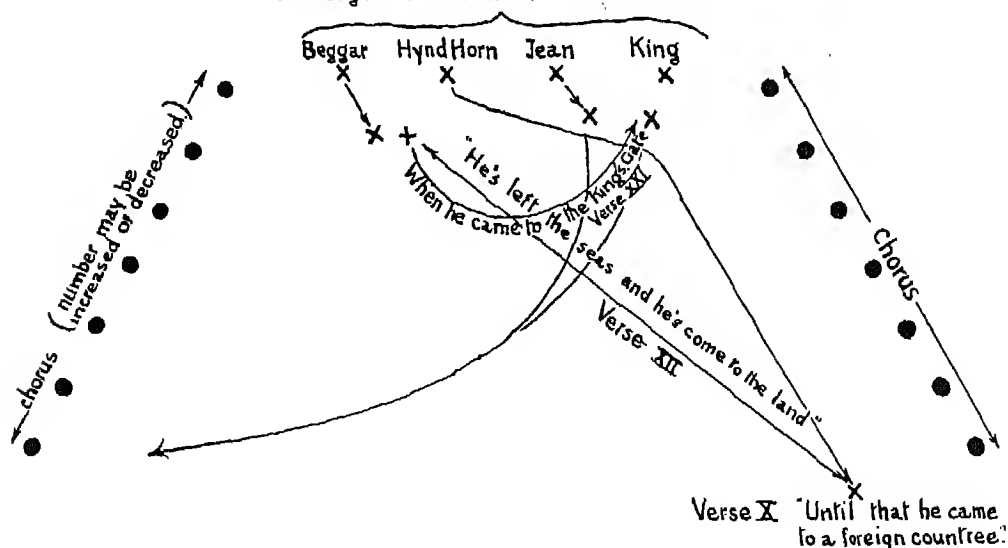
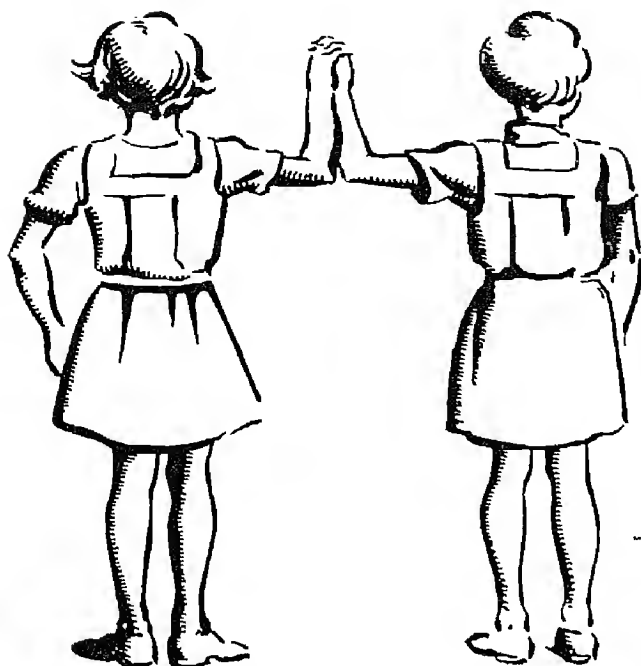
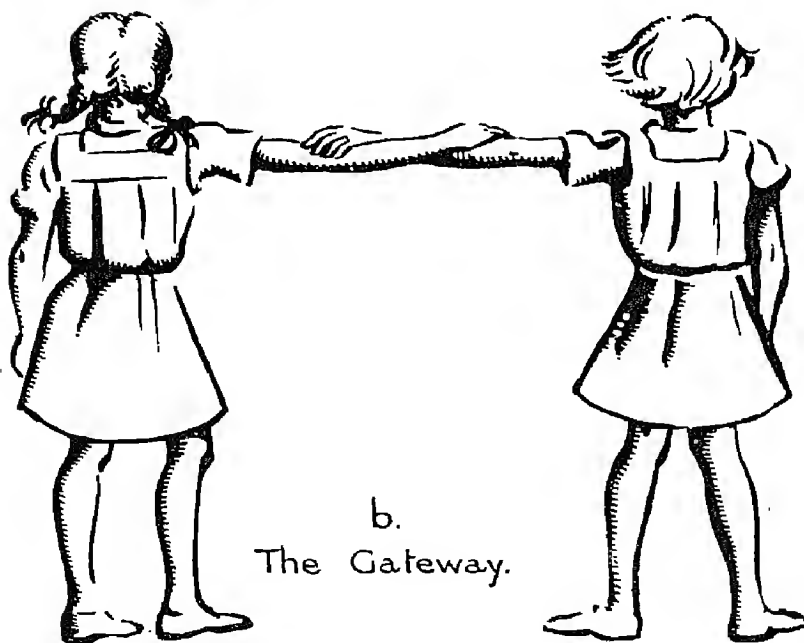


Plate V  
The Wraggle Taggle Gypsies.



a  
Arms like  
battlements.



b.  
The Gateway.

## HYND HORN

## I

1st semi-chorus.

Hynd Horn's bound, love, and Hynd  
Horn's free,

All chorus.

With a hey lilllelu and a how lo lan ;

2nd semi-chorus.

Where was ye born, or in what countrie?

All chorus.

And the birk and the broom blows bonnie.

[Refrains are repeated in each stanza,  
spoken by all the chorus.]

## II

Hynd Horn (facing round).

"In good greenwood, there I was born,  
And all my forbears me befor.

## III

"O seven long years I served the King,  
And as for wages I never gat nane."

## IV

[The King faces round ; Hynd Horn bows  
to him. Jean faces round.]

2nd semi-chorus.

Seven long years he served the King,  
And it's a' for the sake of his daughter  
Jean.

## V

[The King shakes his fist at Hynd Horn,  
motions him to go, and then turns his  
back and becomes part of the "rear  
wall".]

1st semi-chorus.

The King an angry man was he,  
He sent young Hynd Horn to the sea.

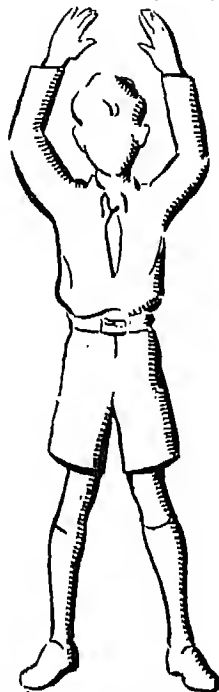
## VI

[Hynd Horn and Jean mime verses VI  
and VII.]

1st semi-chorus.

He's gi'en his luve a silver wand,  
Wi' seven silver lavercocks sittin'  
thereon.

## Hynd Horn. Plate VIb.



'He hoist up sails' Verse X.

## VII

2nd semi-chorus.

She's gi'en to him a gay gold ring,  
Wi' seven bright diamonds set therein.

## VIII

Jean.

"As lang's these diamonds keep their  
hue,  
Ye'll know I am a lover true:

## IX

"But when the ring turns pale and wan,  
Ye may ken that I love anither man."

[Hynd Horn flings his arms above his head  
(Plate VIb) and goes forward, while  
she watches him and then sorrowfully  
turns her back.]

## X

All chorus.

He hoist up sails and awa' sail'd he  
Till that he came to a foreign countrie.



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PLATE VIIa

ACTED BALLAD—"THE LAIRD OF DRUM"

"She shall neither need to saddle my steed  
Nor draw off my boots hersel', O."

XI

[Hynd Horn (forward L.) gazes in horror  
at the ring.]

1st semi-chorus.

One day as he look'd his ring upon,  
He saw the diamonds pale and wan.

XII

[He returns (arms flung up as before).  
The Beggar faces round and they meet.]

1st semi-chorus.

He's left the seas and he's come to the  
land  
And the first that he met was an auld  
beggar man.

XIII

Hynd Horn.

"What news, what news? thou auld  
beggar man,  
For it's seven years sin I've seen land."

XIV

Beggar.

"No news," said the beggar, "no news  
at a',  
But there is a wedding in the King's ha'.

XV

"But there is a wedding in the King's ha'  
That has halden these forty days and  
twa."



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PLATE VIIb

ACTED BALLAD—"THE LAIRD OF DRUM"

"Now hold your tongue, my brother John."

XVI

*Hynd Horn.*

"Cast off, cast off thy auld beggar weed,  
And I'll gi'e thee my gude grey steed:

XVII

"And lend to me your wig o' hair  
To cover mine, because it is fair."—

XVIII

*Beggar.*

"My begging weed is na for thee,  
Your riding steed is na for me."

XIX

[*They tussle and Hynd Horn takes the  
Beggar's cloak, etc.*]

*All chorus.*

But part by right and part by wrang  
Hynd Horn has changed wi' the beggar  
man.

XX

[*The Beggar mimes a painful mounting of  
a horse and turns his back as he  
does so. Hynd Horn goes towards L.  
back.*]



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PLATE VIIc

ACTED BALLAD—"THE LAIRD OF DRUM"  
"And you're welcome, Lady Drum, O."

*All chorus.*

The auld beggar man was bound for  
to ride,  
But young Hynd Horn was bound for  
the bride.

XXI

[Hynd Horn reaches L. back and mimes  
knocking on the door.]

*1st semi-chorus.*

When he came to the King's gate,  
He sought a drink for Hynd Horn's sake.

XXII

[Jean faces round and mimes coming down  
the stairs to Hynd Horn and offering  
cup.]

EE—VOL. I-S

*2nd semi-chorus.*

The bride came trippin' down the stair,  
Wi' the scales o' red gowd in her hair;

XXIII

*2nd semi-chorus.*

Wi' a cup o' the red wine in her hand,  
And that she gae to the auld beggar man.

XXIV

[Hynd Horn first drinks, then mimes  
slipping the ring off his finger and  
dropping it into the cup.]

*All chorus.*

Out o' the cup he drank the wine  
And into the cup he dropt the ring.



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PLATE VIIIa

ACTED BALLAD—"BINNORIE"

"You couldna see her fingers sina'."

XXV

*Jean (amazed).*

"O got ye this by sea or land?  
Or got ye it of a dead man's hand?"

XXVI

*Hynd Horn.*

"I got it na by sea nor land,  
But I got it, madam, of your own  
hand."

XXVII

*Jean.*

"O, I'll cast off my gowns o' brown,  
And beg with you frae town to  
town.

XXVIII

"O, I'll cast off my gowns o' red,  
And I'll beg wi' you to win my bread.

XXIX

"O, I'll take the scales o' gowd frae my  
hair,  
And I'll follow you for evermair."

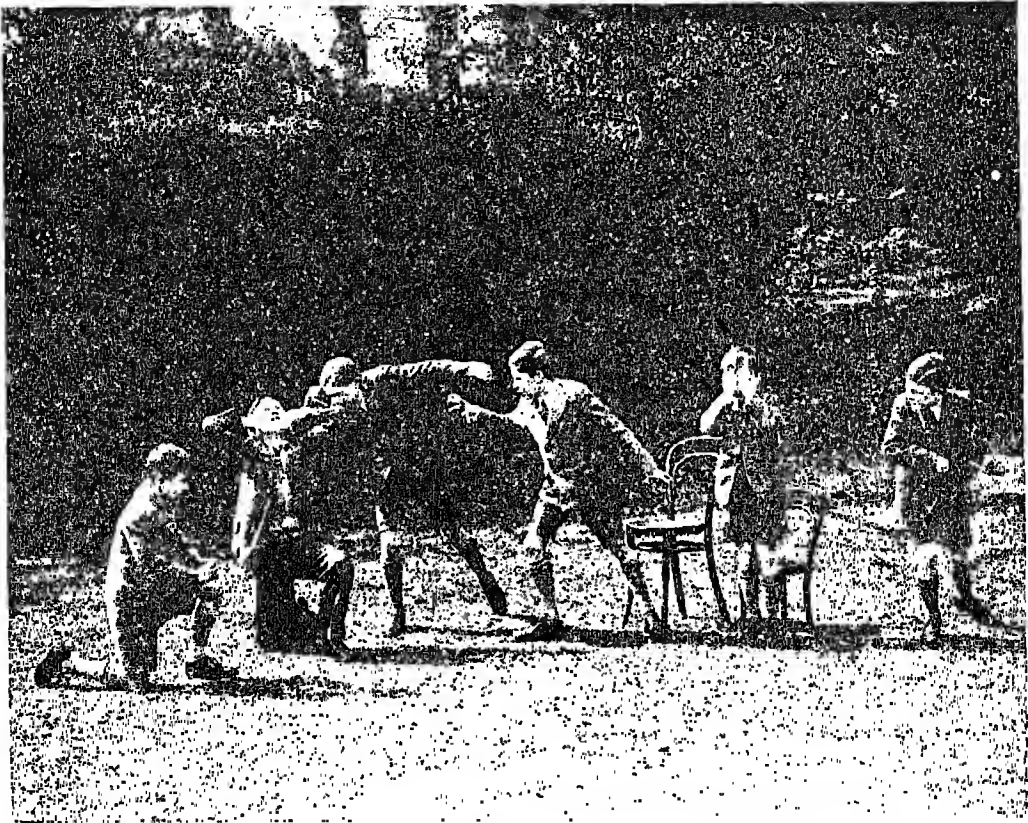
XXX

[*Jean mimes throwing off her jewels, etc.*]

*2nd semi-chorus.*

She has cast awa' the brown and the  
red,  
And she's follow'd him to beg her bread.





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PLATE VIIIb

ACTED BALLAD—"BINNORIE"

"Woe to my sister, false Helèn."

XXXI

[*They come forward hand in hand, she showing him the way.*]

2nd semi-chorus.

She has ta'en the scales o' gowd frae  
her hair  
And she's follow'd him for evermair.

XXXII

[*Hynd Horn secretly slips off his cloak as they go.*]

1st semi-chorus.

But atween the kitchen and the ha'  
He has let his cloutie cloak down fa'.

XXXIII

[*Jean turns and sees him in all his grandeur.*]

All chorus.

And the red gowd shined over him a'  
With a hey lillelu, and a how lo  
lan ;  
And the bride frae the bridegroom was  
stown awa',  
And the birk and the broom blows  
bonnie.

4. Other ballads.—Some other ballads  
suitable for miming are:

*Robin Hood and Alan-a-dale*;  
*The Laird of Drum* (Plates VIIa,  
 b and c);  
*Get Up and Bar the Door*;  
*The Wee Cooper o' Fife*;  
*Tam Lin*;  
*The Bailiff's Daughter of*  
*Islington*;  
*Sir Eglamore*;  
*The Old Market Woman*;  
*Binnorie* (Plates VIIa and b);

} Traditional.

Parts of *The Ballad of the White Horse*,  
 G. K. Chesterton;

*The Ballad of Semmerwater*, William  
 Watson.

Delightful work can also be done in mime  
 with *sung* ballads and folk songs. The same  
 principles of mime and staging apply as  
 to the spoken ballad.

### THE DRAMATISATION OF EPIC VERSE AND HEROIC PROSE

When a class is able to use the mime  
 convention rhythmically, economically and  
 imaginatively in the interpretation of a ballad,  
 and when the speech is both expressive and  
 disciplined, it might attempt a further step—  
 the use of this ability in the dramatisation  
 of epic verse and heroic prose. It must be  
 emphasised, however, that this work must  
 never be attempted before speech and  
 movement are both thoroughly well prepared  
 to undertake it.

**Epic verse.**—The following is a short  
 epic play made directly from Tennyson's  
*Morte d'Arthur*.

#### THE DEATH OF ARTHUR

*Narrators.*

So all day long the noise of battle roll'd  
 Among the mountains by the winter sea;  
 Until King Arthur's table, man by man,  
 Was fallen in Lyonesse about their Lord,

King Arthur: then, because his wound  
 was deep,

The bold Sir Bedivere uplifted him,  
 Sir Bedivere, the last of all the knights,  
 And bore him to a chapel nigh the field,  
 A broken chancel with a broken cross,  
 That stood on a dark strait of barren  
 land.

On one side lay the Ocean, and on one  
 Lay a great water, and the moon was full.

[*King Arthur and Bedivere have entered,  
 the King leaning on Bedivere's shoulder;  
 Bedivere helps him to lie on a rostrum  
 arranged to suggest a rocky ledge.*]

*King Arthur.*

The sequel of to-day unsolders all  
 The goodliest fellowship of famous  
 knights

Whereof this world holds record. Such  
 a sleep

They sleep—the men I loved. I think  
 that we

Shall never more, at any future time,  
 Delight our souls with talk of knightly  
 deeds.

I am so deeply smitten thro' the helm  
 That without help I cannot last till  
 morn.

Thou therefore take my brand Excalibur,  
 Which was my pride: for thou remem-  
 berest how

In those old days, one summer noon, an  
 arm

Rose up from out the bosom of the lake,  
 Clothed in white samite, mystic, won-  
 derful,

Holding the sword—and how I rowed  
 across

And took it, and have worn it, like a  
 king:

And wheresoever I am sung or told

In after time, this also shall be known:

But now delay not: take Excalibur,

And fling him far into the middle mere:

[*Sir Bedivere leans over Arthur and draws  
 the sword from its scabbard.*]

Watch what thou seest, and lightly  
 bring me word.

*Bedivere.*

It is not meet, Sir King, to leave thee  
thus,  
Aidless, alone, and smitten thro' the  
helm.  
A little thing may harm a wounded man.  
Yet I thy hest will all perform at full,  
Watch what I see, and lightly bring thee  
word.

[*He goes.*]

*Narrators.*

So saying, from the ruin'd shrine he  
stept  
And in the moon athwart the place of  
tombs,  
Where lay the mighty bones of ancient  
men,  
Old Knights, and over them the sea-  
wind sang  
Shrill, chill, with flakes of foam. He,  
stepping down  
By zigzag paths, and juts of pointed  
rock,  
Came on the shining levels of the lake.  
There drew he forth the brand Exca-  
libur,  
And all the haft twinkled with diamond  
sparks,  
Myriads of topaz-lights, and jacinth-  
work  
Of subtlest jewellery. He gazed so long  
That both his eyes were dazzled as he  
stood,  
This way and that dividing the swift  
mind,  
In act to throw: but at last it seem'd  
Better to leave Excalibur conceal'd  
There in the many-knotted waterflags,  
That whistled stiff and dry about the  
marge.  
So strode he back slow to the wounded  
King.

[*Bedivere returns.*]

*King Arthur.*

Hast thou performed my mission which  
I gave?  
What is it thou hast seen? or what hast  
heard?

*Bedivere.*

I heard the ripple washing in the reeds,  
And the wild water lapping on the crag.

*King Arthur.*

Thou hast betray'd thy nature and thy  
name,  
Not rendering true answer, as beseem'd  
Thy fealty, nor like a noble knight:  
For surer sign had follow'd, either hand,  
Or voice, or else a motion of the mere.  
This is a shameful thing for men to lie.  
Yet now, I charge thee, quickly go again,  
As thou art lief and dear, and do the  
thing  
I bade thee, watch, and lightly bring me  
word.

[*Bedivere goes as before.*]

*Narrators.*

Then went Sir Bedivere the second time  
Across the ridge, and paced beside the  
mere,  
Counting the dewy pebbles, lost in  
thought;  
But when he saw the wonder of the hilt,  
How curiously and strangely chased, he  
smote  
His palms together, and he cried aloud:

*Voice of Bedivere (off).*

And if indeed I cast the brand away,  
Surely a precious thing, one worthy note,  
Should thus be lost for ever from the  
earth,  
Which might have pleased the eyes of  
many men.  
What good should follow this, if this  
were done?

*Narrators.*

So spake he, clouded with his own conceit,  
And hid Excalibur the second time,  
And so strode back slow to the wounded  
King.

[*Bedivere returns as before once more.*]

*King Arthur.* What is it thou hast seen?  
or what hast heard?

*Bedivere.*

I heard the water lapping on the crag,  
And the long ripple washing in the reeds.

*King Arthur.*

Ah, miserable and unkind, untrue,  
Unknightly, traitor-hearted! Woe is me!  
Authority forgets a dying king,  
Laid widow'd of the power in his eye  
That bow'd the will. I see thee what thou  
art,

For thou, the latest-left of all my knights,  
In whom should meet the offices of all,  
Thou wouldst betray me for the precious  
hilt.

Yet, for a man may fail in duty twice,  
And the third time may prosper, get  
thee hence:

But, if thou spare to fling Excalibur,  
I will arise and slay thee with my hands.

[*Bedivere goes for the third time.*]

*Narrators (as he goes).*

Then quickly rose Sir Bedivere, and ran,  
And, leaping down the ridges lightly,  
plunged

Among the bulrush beds, and clutch'd  
the sword,

And strongly wheel'd and threw it. The  
great brand

Made lightnings in the splendour of the  
moon,

And flashing round and round, and  
whirl'd in an arch,

Shot like a streamer of the northern  
morn,

Seen where the moving isles of winter  
shock

By night, with noises of the Northern  
Sea.

So flash'd and fell the brand Excalibur:  
But ere he dipt the surface, rose an arm,

Clothed in white samite, mystic, won-  
derful,

And caught him by the hilt, and brand-  
ish'd him

Three times, and drew him under in  
the mere.

And lightly went the other to the King.

[*Bedivere returns.*]

*King Arthur.*

Now see I by thine eyes that this is  
done.

Speak out: what is it thou hast heard,  
or seen?

*Bedivere (kneeling beside the King).*

O King, I clos'd mine eyelids, lest the  
gems

Should blind my purpose, for I never saw  
Nor shall see, here or elsewhere, till I die,  
Not tho' I live three lives of mortal men,  
So great a miracle as yonder hilt.

Then with both hands I flung him,  
wheeling him;

But when I look'd again, behold an  
arm,

Cloth'd in white samite, mystic, won-  
derful,

That caught him by the hilt, and  
brandish'd him

Three times, and drew him under in  
the mere.

*Narrators.* And answer made King Arthur  
breathing hard.

*King Arthur.*

My end draws nigh; 'tis time that I  
were gone.

Make broad thy shoulders to receive  
my weight,

And bear me to the margin; yet I fear  
My wound hath taken cold, and I shall  
die.

*Narrators.*

So saying, from the pavement he half  
rose,

Slowly, with pain, reclining on his arm,  
And looking wistfully with wide blue  
eyes

As in a picture. Him Sir Bedivere  
Remorsefully regarded thro' his tears,

And would have spoken, but he found  
not words;

Then took with care, and kneeling on  
one knee,

O'er both his shoulders drew the languid  
hands,

And rising bore him thro' the place of  
tombs.

[*Bedivere raises the King and they slowly  
go.*]

**Heroic prose.—**

1. *The Weird Sisters*.—The following is adapted directly from Holinshed's *History of Scotland*, 1578 A.D.

**THE WEIRD SISTERS**

*Narrators*. Now there happened a strange and uncouth wonder, which afterward was the cause of much trouble in the realm of Scotland. It fortuned as Macbeth and Banquho journeyed towards Fores, where the king then lay, they went sporting by the way together without other company save only themselves (*Macbeth and Banquho have entered*), passing through the woods and fields, when suddenly in the midst of a laund<sup>1</sup> there met them (*the three Weird Sisters have entered from the opposite side*) three women in strange and ferly<sup>2</sup> apparel, resembling creatures of an elder world, whom when they attentively beheld, wondering much at the sight, the first of them spake and said:

*1st Sister*. All hail, Macbeth, Thane of Glamis!

*Narrators*. The second of them said:

*2nd Sister*. Hail Macbeth, Thane of Cawdor!

*Narrators*. But the third said:

*3rd Sister*. All hail Macbeth, that hereafter shalt be King of Scotland!

*Banquho*. What manner of women are ye that seem so little favourable unto me, whereas to my fellow here, besides high offices, ye assign also the kingdom, appointing forth nothing for me at all?

*1st Sister*. Yes, we promise greater benefits unto thee than unto him; for he shall reign indeed, but with an unlucky end . . .

*2nd Sister*. Neither shall he leave any issue behind him to succeed in his place.

*3rd Sister*. Where contrarily thou indeed shalt not reign at all, but of thee those shall be born which shall govern the Scottish kingdom by long order of continual descent.

[*The Sisters go as they came: Macbeth and Banquho stand amazed.*]

<sup>1</sup> Laund=lawn

*Narrators*. Herewith the foresaid women vanished immediately out of their sight. This was reputed at the first but some fantastical illusion by Macbeth and Banquho.

*Banquho*. Come, Macbeth, King of Scotland!

*Macbeth*. I come, Banquho, Father of many Kings!

[*They go laughing on their way.*]

*Narrators*. But, though they jested and made sport, afterwards the common opinion was, that these women were either the weird sisters, that is (as ye would say) the Goddesses of Destiny, or else some Nymphs or Fairies, indued with knowledge of prophesy, because everything came to pass as they had spoken.

*Note*.—This adaptation of the prose passage on which Shakespeare based his scene on the same theme in *Macbeth* makes a good preparation for later work on the Shakespeare play itself.

2. *The Lament of David*. II Samuel I: 1-12; 19-27. This passage can be dramatised straight from the Bible. The characters are David, the Messenger, the People of Ziklag and Narrators or a Narrator. It is excellent for the children to plan the dramatisation for themselves, after a preparatory lesson in which the situation is explained and the chapter read until it is thoroughly understood.

**EQUIPMENT FOR CLASSROOM DRAMA**

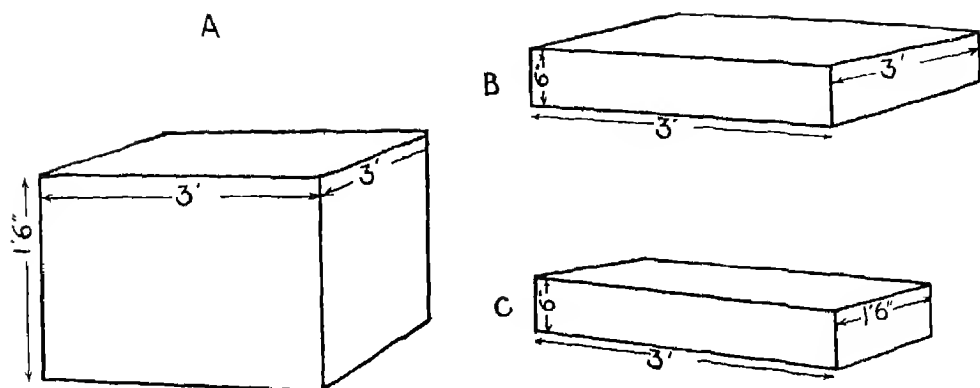
It is possible to do very useful and interesting classroom drama with no equipment at all; a certain amount of equipment, however, is helpful to the teacher and stimulating to the children.

**Scenery**.—In a sense community drama supplies its own scenery: well-disposed groups in a given space make a design and counter-design out of the groups themselves and the spaces left unfilled by the groups. Both these design elements change as the

<sup>2</sup> ferly=marvellous.

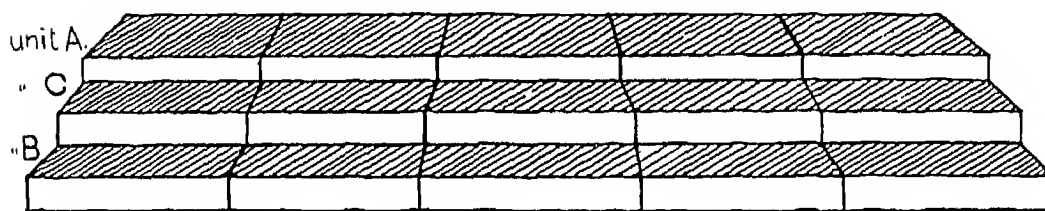
Plate IX

A.



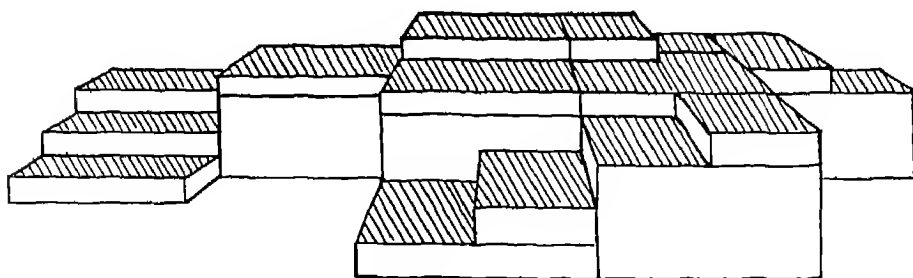
"Box" units for the building of rostra.

B.



Rostrum built of 5 A, 5 B, 5 C, Units

C



One of many possible Rostra built from combined units

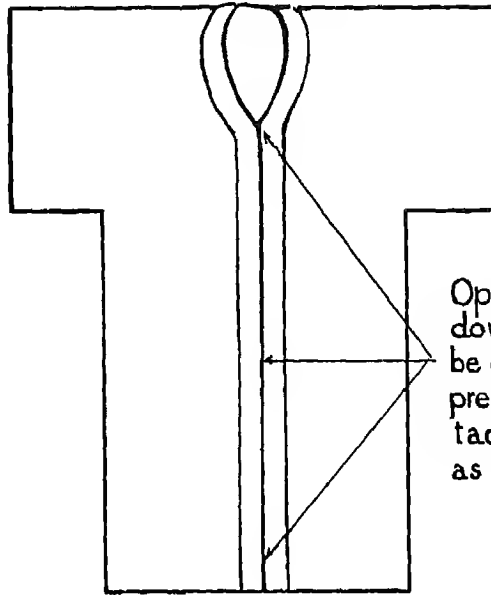
grouping changes, and so create the changing scenes. Interesting variety of grouping becomes much more possible, though, if there is some means of varying the *levels* of the players. The simplest means is provided by *rostra* composed of units light enough for the children to move easily themselves; a very few—even one or two—of such units can be procured (or made) inexpensively to begin with, and the number be added to as the need for more of them is felt. (Plan of rostra, Plate IX.)

These units can be adapted fairly satisfactorily from wooden sugar or grocery boxes; these should be planed, strengthened so that when inverted they will bear the whole weight of a body, and then painted or distempered a uniform neutral colour. The main drawback to their use is the difficulty of procuring them in good enough proportions to be able to build a symmetrical structure with them. It is consequently considerably better to construct the units of  $\frac{1}{2}$  in. wood, planning their proportions in such a way that they can easily be combined in a great variety of ways; in either case, though, their capacity for bearing weight must be carefully tested.

In *The Bag of the Winds*, for instance, such units can both be built up as a dais for King Aeolus, and be used singly to raise the rowing sailors slightly from the ground; in *Green Broom* they can form a flight of steps to suggest the church; in *The News of the Death of Saul and Jonathan*, a single large unit can supply a seat for David, and the other units form a rocky background on which the people of Israel

## Plate X

## Basic Garment.



Opening straight down front. May be closed with press fasteners or tacked together as required.

group after they have rushed in to hear the story;—and so on.

**Costume.**—As the rostrum unit supplies basic scenery, so it is economical, financially as well as artistically, to use a unit to supply basic dramatic costume for classroom work. This unit should be a garment that can be adapted to many uses; and although uniform in shape it should be repeated in many varieties of colour and tone—vivid, neutral and sombre—so that it can be used to suggest different moods and attributes and characters.

For girls, a good shape is, roughly speaking, that of the Japanese kimono, Plate X. This can be worn as it is, where a long loose garment is required,—the Waves and Winds in *The Bag of the Winds*; the lady in *Hynd Horn* and *Green Broom*; all Biblical characters, etc. etc. For use as a cloak, the sleeves and upper part of it can be slightly rolled and the sleeves then tied round the neck loosely. To make a tunic

a girdle can be tied round it, or a short one be worn by a tall person. Indeed, with the help of inventive enterprise its usefulness is almost limitless.

A useful basic garment for boys is harder to devise. Perhaps the most satisfactory idea is simply that of a large square of coloured material; this can be drawn over head and shoulders as a hooded cloak or slung round the shoulders as a plain cloak or wrapped toga-fashion. It can, in fact, supply most of those costume elements which influence the movement of any single character or the people of a special period or country, but are absent from our own everyday dress.

Both of these "basic garments" should be made of crease-resisting material with a matt surface and sufficient weight to fall in folds. The cheapest and most satisfactory is a heavy cotton crêpe; this can be produced in a fair range of colours which, if required, can easily be home-dyed to a larger variety of tones. The slight unevenness in the dyeing which often results from home operations actually gives a better effect for dramatic purposes than the flat uniformity of the mass-produced colour.

### THE FULL-LENGTH PLAY

When the mime-play has been made and further developed by the addition of dialogue, so that play-structure has become a living experience to the children, and when they have also had good training in the simpler forms of drama with ready-made words through first the acted ballad and then the short epic-drama, they are ready to tackle a longer and more complex dramatic enterprise—the dramatisation of a whole book, the acting of a "ready-made" play, the writing and acting of a play of their own, and the presentation of one or another of these to an audience.

**The dramatisation of books.**—This is inevitably slow work. The book must be

carefully chosen for its dramatic possibilities and the suitability of these to the capacity of the particular class. It must then be read thoroughly by every member of the class, and its background as well as itself be understood by all. Only then can the dramatisation begin. The same approach should be made here as was made in the mime-plays: first the acts, and scenes within the acts, must be discussed and settled, then the episodes within these, until a clear, detailed plan or *scenario* has been made of the whole projected play. This should be gradually built up on the blackboard from the children's suggestions, and each one should copy it out neatly. It should be set out in note form, so that the logical shape of the play is made visually clear. On the clarity and precision of this scenario much depends; teachers would therefore be well advised to see that it is thoroughly developed and understood before any of the actual writing of the play begins; a complete list of necessary characters should also be made and, further, the *style* of writing (the use of direct speech throughout, or the introduction of a chorus or narrator or other such devices) must be discussed and settled. If all this has been adequately done, the actual work of writing will be greatly simplified. The class can be divided into groups, and each group be responsible for the writing of an act or of certain scenes within an act. The groups can work simultaneously, any consequent inconsistencies, repetitions, etc., being adjusted when the sections are put together and the result is reviewed as a whole.

**Examples of scenarios.**—1. *Aucassin and Nicolette*. 2. *Westward Ho!*

In the scenario of *Aucassin and Nicolette* full use is made of the "mime convention", and the suggested treatment is stylised rather than realistic. This is closely in accord with the spirit of mediaeval romance, which would be spoilt unless a ballad-like directness and simplicity are preserved. *Westward Ho!* on the other hand, is treated



realistically. A stylised treatment would be impossible and unsuitable here.

## I. AUCASSIN AND NICOLETTE

(Adapted from the translation from the French by Andrew Lang (Routledge, 4s. 6d.) or by Laurence Housman (Chatto and Windus, 5s.) or by Eugene Mason (Dent, 2s.)

SCENARIO.—A Minstrel acts as Narrator; he stands L. front and introduces the play and then draws back the curtain.

### ACT I

Scene.—In the hall of Count Garin's castle at Beaucaire.

The Viscount of the Town is talking with Count Garin and his wife about the war between Beaucaire and Count Bougars of Valence. Count Garin complains that his son, Aucassin, is so enamoured of the Viscount's adopted daughter, Nicolette, that he takes no interest in fighting. He insists that he will rather kill Nicolette than that Aucassin shall marry her and orders the Viscount to send her from Beaucaire. The Viscount goes. The Minstrel takes up the tale, telling how the Viscount has hidden Nicolette in a high tower within a garden. Aucassin's voice is heard singing a love song about her; he enters. Count Garin commands him to go to the war; he refuses unless Garin will allow him to marry Nicolette. Garin reminds him that Nicolette is only a maid bought from the Saracens, and tells him that she is now lost and far away; the Viscount, returning, confirms this. Aucassin is despairing, when news is brought that Bougars of Valence is about to assault the castle. Aucassin again refuses to help his father unless he may at least see Nicolette once more. His father gives his word that he shall. Aucassin arms himself and goes. The Minstrel tells of his entry into battle. A Soldier rushes in and tells that Aucassin has captured Bougars. Aucassin enters, leading Bougars. He reminds Garin of his promise. Garin denies it.

Aucassin, enraged, makes Bougars swear to continue to wage war on Beaucaire. Garin calls his men to bind Aucassin. They lead him out to prison.

### ACT II

The Minstrel tells of Nicolette in her tower, and of her longing for Aucassin. He opens the curtain.

Scene.—Nicolette in her tower.

*On the rostrum (R. back) is a little tower with a window. There is another tower (L. front). These towers may be made of children (like those in "The Wrangle Taggle Gypsies") in grey tunics or long grey "basic" garments. A little avenue of trees slants from one tower towards the other (children in green tunics or green "basic" garments).*

Nicolette is looking from the window of the back tower. She tells of her decision to escape. She disappears, while the Minstrel tells that she is preparing to go. She creeps out from the tower. The trees describe her as she goes deviously through them. She comes at last to the other tower, and listens. Aucassin is singing of her. They speak to each other through a crack in the wall. The old Watchman comes by and pretends not to see her, but warns her in a song that soldiers are seeking her. She hides behind the tower as the Town Watch enter and look for her. Not finding her, they go. She steals out, bids Aucassin good-bye, and goes up the rostrum, her manner of walking showing the difficulties and dangers of the way. At the top she kneels and prays.

### ACT III

The Minstrel tells of Nicolette's journeying. He opens the curtains.

Scene 1.—By the wayside.

There are a few trees and bushes. Nicolette is asleep under a tree. Some shepherds enter, piping and singing, with their sheep. They spread a cloak on the ground, set their food and eat. Nicolette wakes at their singing. She asks them if they know Aucassin. Hearing that they know him well, she charges them to tell him that

there is a beast in the forest that will heal his disease, if he finds it within three days. She gives them money. They take it, saying that they will not seek him but will tell him if he passes. She goes. The shepherds eat and sing. The sheep crop and then sleep under the trees and bushes. Aucassin enters. They tell him of the maiden and her message. The shepherds collect their sheep and go. Aucassin is left full of joy at the message.

*Scene 2.*—Where seven roads meet.

The Minstrel tells of Aucassin's wandering in search of Nicolette. He opens the curtain.

*The seven roads can be suggested by seven of the children who made the towers in long grey "basic" garments. They lie prone like spokes of a wheel. There are green boughs lying by the roadside (the "trees" in their green tunics or long green "basic" garments).*

Nicolette comes by one of the seven roads. She raises the green branches one by one, and from them makes a little lodge. She lies down near it. Aucassin enters, weary and in pain, and sees it. He knows that she has made it for him, and goes into it to rest. He sees a little star as he looks out from it, which reminds him of Nicolette. She goes to the lodge and he sees her. They kiss and cling together. She binds up his hurt shoulder. They decide to go on together. They come out from the shelter of the lodge and start on their way. As they wander by one road and then another, past one tree and then another, the "branches" and roads quietly stand upright and slowly move away (their backs always to the audience so that only Aucassin and Nicolette's faces are seen). Meanwhile the Minstrel describes their wanderings. At last lodge and roads are gone. Children in blue "basic" garments come in quietly in a file across the back, and lie down like a line of blue waves. The Minstrel tells how the lovers have reached the sea-shore. Merchants enter by the sea. Aucassin questions them. They tell him this is the kingdom of Torelore; it has just been overrun by the

Saracens, from whom they are escaping. Saracens enter; they seize and bind Aucassin and Nicolette. The Merchants escape. The Saracens carry off Aucassin saying they are taking him to Carthage. Nicolette, left alone, remembers how that it was from Carthage that she, the daughter of the King of Carthage, was stolen. A second band of Saracens enters with the King of Carthage. He is amazed at Nicolette's beauty and asks her who she is. She, not knowing him, tells him. He greets her as his long lost daughter with great rejoicing.

#### ACT IV

The Minstrel tells how the ship that carried Aucassin was wrecked off Beaucaire; how he was welcomed there; how he heard that his parents were dead, and ruled in his father's place. He then tells of Nicolette's longing for Aucassin and her loneliness in Carthage; of her plan to seek him; of how she went forth disguised as a minstrel and at last reached Beaucaire.

*Scene.*—The garden close at Beaucaire.

*Aucassin is seated on a built-up rostrum. A trellis of the green "trees" makes him a bower. A little wall curves on either side of the rostrum. There is a straight hedge across the front, with a gate in the midst of it. (The wall is made of kneeling children in grey, the hedge and gate of kneeling children in green.)*

Nicolette comes in from the front, walks along by the hedge, and enters by the gate. She carries a stringed instrument. As a minstrel she tells all the tale of herself and Aucassin. Aucassin asks her if she has any news of Nicolette. She tells how Nicolette is the daughter of the King of Carthage and offers to bring her to Aucassin. As Aucassin waits, the Minstrel tells how Nicolette goes and finds the Viscountess (wife of the Viscount who had adopted her), how she robes herself, and how together they are returning. They enter and come to the hedge. Nicolette asks the Viscountess to fetch Aucassin, and waits while the Viscountess goes through the gate, calls

Aucassin and brings him to the gateway. There he meets Nicolette. The Hedge, Walls and Bower tell of their joy as he leads her to his throne and kneels before her there.

*Characters (in order of appearance).—*

THE MINSTREL.  
COUNT GARIN OF BEAUCAIRE.  
HIS WIFE.  
THE VISCOUNT OF THE TOWN.  
AUCASSIN.  
A SOLDIER.  
COUNT BOUGARS OF VALENCE.  
NICOLETTE.  
AN OLD WATCHMAN.  
SOME OF THE TOWN WATCH.  
SOME SHEPHERDS.  
MERCHANTS.  
SARACENS.  
THE KING OF CARTHAGE.  
THE VISCOUNTESS.  
TOWERS, ROADS, WALL; TREES, BRANCHES,  
BUSHES; WAVES; SHEEP.

## 2. WESTWARD HO!

(Adapted from the novel by Charles Kingsley.)

ACT I—The Rose of Torridge  
(Chapters II—XXII)

*Scene 1.*—On Bideford Bridge.

*Singing. Curtain opens.*

A crowd is awaiting Amyas Leigh's return. Children dance and sing. The Rector directs festivities. An apprentice rushes in to tell that Amyas is landed. The crowds cheer as a group of sailors, Amyas, Mistress Leigh and her younger son, Frank, Sir Richard and Lady Grenville, Will Cary (Amyas' friend), and Don Guzman, a captured Spaniard, enter. Amyas addresses the crowd and then sees and greets his Catholic cousin, Eustace. An old woman, Susan Yeo, pushes forward and begs news of her son, Salvation, who is also sailing the Spanish Main. Amyas cannot help her, but leads her gently away. Frank calls for a dance, and asks Rose Salterne to partner him, but she is promised to Amyas. A travel-stained man suddenly

enters, Salvation Yeo himself. He tells that the captain of his expedition, John Oxenham, and his Spanish wife are dead, and that he is sworn to seek their little lost daughter. The crowd accompanies Salvation to find his mother. Eustace and another remain—a disguised Jesuit priest, Father Campion. Eustace wishes to marry the Protestant Rose Salterne, and, to earn this permission from the Catholic Church, begs for some perilous duty. Campion bids him go to Clovelly beach on the following evening and receive there an important letter. A boat would be waiting near, at Marsland Mouth, in case of pursuit. Rose approaches, Campion goes, Eustace makes love to the unwilling Rose, and he too goes. She plans to ask advice of Lucy Passmore, the White Witch of Marsland Mouth. Don Guzman enters, and he too makes love to Rose, who tries to hide her regard for him and, sending him away, goes herself also. Frank, Amyas, Grenville and Will Cary enter. Cary has received a warning letter, bidding him watch Deer Park End that night. Amyas suspects a ruse to draw the watch from Freshwater, the most likely landing place. Grenville and Will go. Frank tells Amyas that the note is in Eustace's writing.

*Scene 2.*—The beach at Marsland Mouth.

Rose Salterne is consulting the White Witch, Lucy Passmore. Lucy suddenly sees that her husband's boat is not beached but tied up with oars aboard. They hear footsteps, and her husband enters with Campion, Parsons (another Jesuit) and Mr. Leigh's groom. Willy confesses to his wife that they are paying him to borrow the boat. Eustace rushes in, wounded, tells that Amyas has wounded him and taken the letter, and flees with the others in the boat. Lucy tells the frightened Rose that she must now try Lucy's charm to discover her true lover's name. Rose takes a mirror, goes to the sea, and repeats the charm. Don Guzman has entered, gives Lucy a bag of gold, steals down behind Rose, and she sees him in the mirror.

*Scene 3.*—In the Ship Tavern, Bideford.

Amyas and Frank Leigh, Will Cary and other Devon gentlemen are toasting; Frank proposes "The Rose of Torridge." They all take a vow of friendship as the Brotherhood of the Rose. They discover the Rector's greedy son, Jack Brimblecome, listening at the keyhole, tease him, and he takes a caricatured oath. Mr. Salterne hurries in, much agitated. Rose, he says, has eloped with the Spaniard, Guzman, who has been ransomed and has returned to La Guayra. Lucy Passmore has gone with Rose. The Brotherhood vows to follow her.

*Scene 4.*—Don Guzman's garden at La Guayra.

Eustace and Guzman enter. Eustace warns Guzman that the Inquisition knows of his Protestant marriage. Rose enters, and Guzman urges her to become Catholic. She refuses. Lucy calls her to bed. Guzman and Eustace also go. Amyas and Frank creep in. They watch and wait. Rose steals round the corner of the house towards them. Eustace follows and intercepts her. They quarrel fiercely, and he, whispering, threatens the Inquisition. Amyas and Frank spring out at him. He offers to save Rose if she will love him. She refuses. He calls the servants and Amyas calls his Devon men. They fight. Amyas and Frank both fall. Amyas is dragged away, unconscious, by his own men. Frank is left.

*Interlude: Tableau—The Inquisition.*

Candlelight. The Grand Inquisitor, the Bishop of Carthagenia, is pronouncing the death sentence. Dominican monks lean eagerly forward to hear it. Frank and Rose stand triumphantly; Lucy crouches at their feet. Don Guzman is turned away in anguish. Eustace watches. In the foreground are two executioners.

ACT II—The Little Maid  
Chapters XXIII—XXXIII

*Scene 1.*—An Indian village.

The Indian girl, Ayacanora, is standing on a rock, bow in hand. An Indian guide brings in Amyas, Cary, Yeo, Jack Brimble-

combe and sailors. Ayacanora is amazed, questions the guide and hides in a wigwam. Tomtoms are heard, Indians appear dancing, and the Chief enters. Ayacanora returns and shows admiration of Amyas. The Indians lend canoes and guides. The Devon men thank them and go. Ayacanora watches them from the rocks, then suddenly runs to her wigwam, returns with an armful of Indian garments, and swiftly follows them.

*Scene 2.*—On board a Spanish galleon.

The Bishop of Carthagenia and two Spanish Dons, one of them the Captain, are in the state cabin. They discuss the iniquities of Drake. The Dons leave, the Bishop calls for his casket of gold and jewels and gloats over them, hears a noise, but thinks it only a fish. He sleeps. Amyas, Cary, Jack and Devon sailors enter silently. Amyas sends Will forward to clap on the fore-hatches and shout "Fore"; the men bind the Bishop; Amyas seeks the Captain, and re-enters fighting him. He is nearly overmastered but Ayacanora rushes in and saves him. The sailors bring news that the Spaniards have yielded; the Devon men break into John Oxenham's song; Ayacanora suddenly joins in. Yeo and Amyas question her, and find that she is John Oxenham's "little maid" whom Yeo had sworn to find. A sailor discovers and brings in Lucy Passmore, who had saved her own life by recanting, but had been kept prisoner. She tells of Rose and Frank's death. Amyas charges Yeo to hang the Bishop.

*Scene 3.*—At Burrough.

Mrs. Leigh, the Rector and Ayacanora are in Mrs. Leigh's sitting-room. Ayacanora is learning to be English, and offers the Rector her Indian garments. She decks him in them. He accepts the mantle as an altar cloth. He goes. Mrs. Leigh gives Ayacanora a reading lesson. Amyas enters. He teases Ayacanora and gives her a childish present. Ayacanora, furious, runs away. A servant brings Amyas a letter from Sir Richard Grenville saying that the Armada

has sailed. Amyas bids his mother good-bye and goes in haste. Ayacanora returns and finds him gone, without a word to her.

*Scene 4.*—On board *The Vengeance* during the Battle, 1588.

Yeo is at the helm. Jack and Cary are talking. Amyas appears; he has just been knighted. He prays that he may meet Don Guzman face to face even if he is struck dead after, and so avenge Rose and Frank. A great storm breaks over the ship. Suddenly Don Guzman and his Spaniards appear over the side of the vessel. Amyas challenges Don Guzman. They are ready for the fight when an awful crash and shrieks are heard. A Spaniard tells Don Guzman that his galleon is on the rocks. Amyas drops his raised rapier and, a captain himself, sends Guzman back to his ship. Guzman reaches her and sinks with her. Amyas, furious at losing his revenge, flings his sword into the sea. As he does so, a great flash of lightning strikes him and Yeo. The sailors raise Amyas. He is alive. Yeo is dead. Amyas gets to his feet, but he is blind.

*Scene 5.*—At Burrough (as in *Scene 3*).

Mrs. Leigh is at her spinning-wheel. Amyas enters, helped by Cary and Jack. Mrs. Leigh embraces him. He tells her of his vision of Don Guzman and his forgiveness of him. He sits, and weary, falls asleep. Mrs. Leigh leaves him to prepare his room. The others go and leave him sleeping. Ayacanora creeps in and crouches on the window seat. Amyas wakes suddenly and begins to grope his way round the room, talking to himself, and wondering where Ayacanora is, but thinking she can have no use for a blind man. He finds a dish of apples, drops one, feels for it, strikes his head on the table. Ayacanora runs to him, gives him the apple and pours out her love, asking only to serve him always. He puts his arms round her. From outside comes the sound of singing—the people of Bideford welcoming their hero home. As

Ayacanora leads him to the window, a great cheer rises from without, "Amyas! Amyas!"

*Characters* (in order of appearance).

THE RECTOR OF BIDEFORD.  
MISTRESS LEIGH OF BURROUGH.  
AMYAS LEIGH } Her sons.  
FRANK LEIGH }  
SIR RICHARD GRENVILLE.  
LADY GRENVILLE, his wife.  
WILL CARY, of Clovelly.  
DON GUZMAN, a Spanish noble.  
EUSTACE LEIGH, cousin to Amyas and Frank.  
SUSAN YEO, an old village woman.  
ROSE SALTERNE.  
SALVATION YEO, son of Susan Yeo.  
FATHER CAMPION, a Jesuit priest.  
LUCY PASSMORE, the White Witch.  
WILLY PASSMORE, her husband.  
FATHER PARSONS, a second Jesuit priest.  
GROOM TO EUSTACE LEIGH.  
JACK BRIMBLECOMBE, the Rector's son.  
MR. SALTERNE, father of Rose.  
THE BISHOP OF CARTHAGENA, the Grand Inquisitor.  
AYACANORA, an Indian girl.  
AN INDIAN GUIDE.  
AN INDIAN CHIEF.  
DON PEDRO, captain of a Spanish galleon.  
ANOTHER SPANISH DON.  
DEVON GENTLEMEN; VILLAGE PEOPLE;  
DEVON SAILORS; SPANISH SAILORS;  
INDIANS; TWO EXECUTIONERS; TWO DOMINICAN MONKS, etc.

*Note.*—These two scenarios should make clear what has been found the simplest way of dramatising a story or a full length novel. Each of the small writing-groups into which the class is divided should have at least one copy of the book to work from; the more copies available, the brisker the progress will be.

**The ready-made play.**—While it is relatively easy to find "ready-made" plays for the small and select dramatic club, the choice of suitable "ready-made" plays which will use that large number of unselected young players who belong to any given school grade is a difficult one. It is in consequence much easier to suggest what dangers should be avoided in the choice

than it is to suggest what material should be used.

*Dangers to be avoided.*—1. *Length.*—A long play all too easily becomes a boring play both to players and to audience. Limited rehearsal time will not allow a long play to be well done. From one hour to one and a half hours is as long as the average group of young players can sustain the interest really well. This means that most "ready-made" plays must be considerably cut.

2. *Frequency.*—A "long" play should not be attempted too often. Every alternate year, with plays of the children's own making in the intermediate year, will generally give the best results, and will raise the standard of achievement more than the yearly "public" performance can raise it.

3. *Staging, costume, properties.*—Avoid anything ornate or complex. Let these all, or as much as possible, be such as the children themselves can make.

*Some possible "ready-made" plays.*—

For boys:—*Robin Hood and the Pedlar*, and *X=O*, by John Drinkwater; *Piers Plowman's Pilgrimage*, and *Pierre Pathelin*, by Frances Chesterton (from *The Curtain Rises*; Methuen); *Brother Sun, The Builders*, and *Brother Wolf*, by Laurence Housman (from *Little Plays of St. Francis*); *Four Plays for Boys*, by Harold Morland (Nelson); *Three Industrial Plays*, by Roger Datalier (Nelson); *St. George and the Turkish Knight* (mumming play; British Drama League); scenes from *Wat Tyler*, by Halcott Glover; *Saul and David*, by Mona Swann (from *Seven Modern Plays*; Nelson).

For girls (or mixed):—*Plays in Verse and Mime*, by Rosalind Vallance; *The Ivory Door*, and *Make Believe*, by A. A. Milne; *The Prince Who Was a Piper*, by H. Brighthouse; *Iosagan*, and *The King*, by Padraic Pearse (Talbot Press; 6d. each); *An English Medley*, and *The Pied Piper*, by John Drinkwater; *The Dragon and The Golden Apple*, by Lady Gregory; *The Legend of Baboushka*,

by S. Cotton; *St. Brigit of the Mantle*, by Nora Kelly; *At the Well of Bethlehem*, by Mona Swann (Part I, *Ruth the Gleaner*, and Part III, *Mary the Mother*); *The Revolving Year*, by Mona Swann; *Toad of Toad Hall*, arranged by A. A. Milne from *The Wind in the Willows*; *The Blue Bird*, by Maurice Maeterlinck; *Community Plays*, (Intermediate and Senior; Nelson).

## THE PRESENTATION OF A PLAY

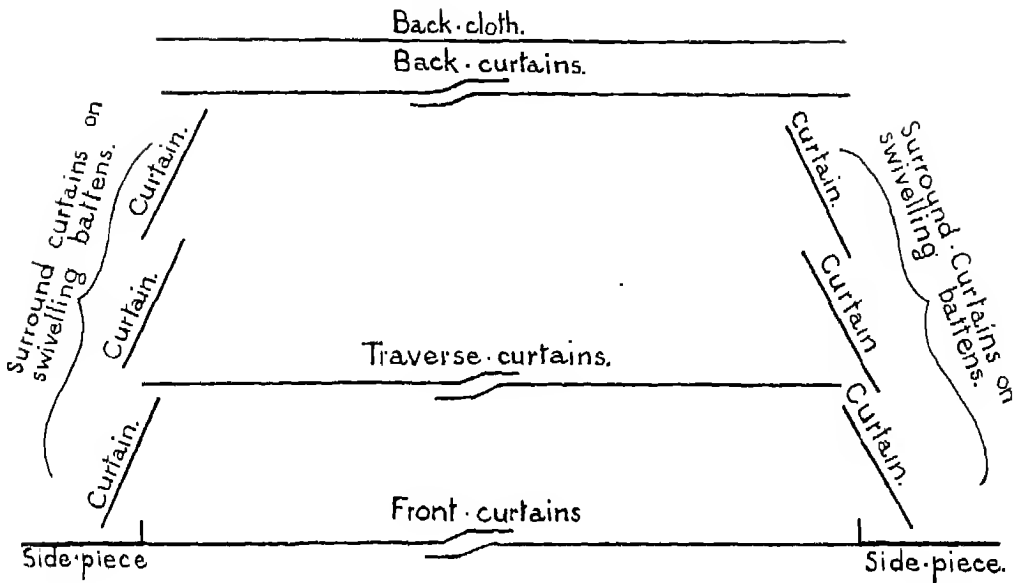
Although the presentation of a play to an audience is by no means the purpose of dramatic work in education, it is nevertheless the acid test of the standard that is being achieved. Further, it opens up a new range of interest by relating drama to all the contributory arts and crafts—painting, design, carpentry, needlework, property-making, etc. etc.

It is beyond the scope of this article to deal in detail with actual school play production. Many excellent books are available on the subject, the best of which, for practical purposes, is probably *Producing School Plays*, by Ernest F. Dyer (Nelson & Son, Ltd.). Certain aspects of it, however, which relate closely to the classroom work already discussed, will be considered briefly here.

### The setting.—

1. *The curtain-set.*—A curtain-set is the simplest and most generally useful for school purposes; it is easy to put up and easy to store; it can be varied by the addition, when required, of "flats," "screens," or "profile-pieces." Hessian, 72 in. wide (about 2s. 11d. per yard), makes good and economical surround curtains; it takes the light well and provides a good background for costumes of any colour. Mr. Dyer recommends grey Bolton sheeting, which is rather more expensive but certainly more suitable than hessian for "interior" scenes. Whatever the material, it must be opaque and have sufficient body to hang well; each curtain

## Plate XI (a) The Ideal Curtain-Set



should be well weighted with shot at the bottom hem.

The *surround* curtains should be made in separate uniform sections about 6 ft. wide with press studs down the edges so that they can be fastened together if and as required. Ideally they should be hung from fixed tracks fastened to battens which are suspended from the ceiling and can be pulleyed up and down easily. Each side batten should be slightly shorter than the width of the curtain that is to be hung from it, so that the curtain will hang with a little fulness; these battens should swivel so that they can be set diagonally to allow of entrances between them when and where these are needed. If the size of the stage allows, the *back curtains* should be hung from a single long batten suspended 3 ft. or more in front of the back wall.

For the *front curtains* (proscenium curtains) velour or a good rcpp is the best material. They, the *pelmet* and the *side pieces*, should be of the same substance and colour. Curtains and side pieces should be pleated sufficiently to allow them to hang in soft folds. The

pelmet can be either pleated or stretched plainly; its purpose is to cover the space between the ceiling and the top of the proscenium opening. The purpose of the side pieces is to screen the wing spaces from the front.

A little distance behind the pelmet a *second border* must be hung to mask the overhead light and curtain battens and the overhead lights themselves; and behind this a second or *traverse curtain*, that when drawn shuts off about two-thirds of the stage, leaving a small fore-stage, is of great value; behind it scenery can be changed while unlocalised scenes are being played before it.

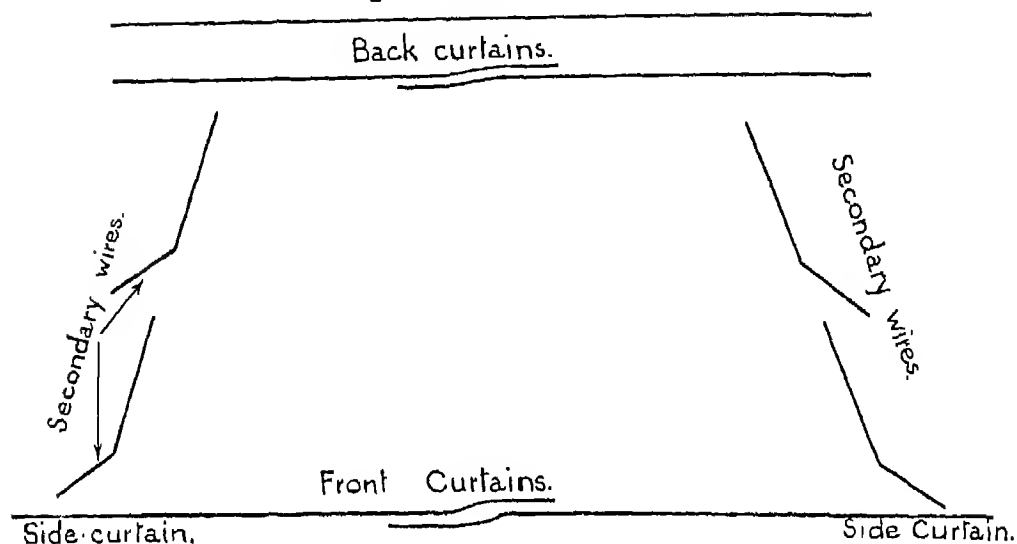
Back curtains, traverse curtains, and front curtains must all be hung so that when drawn they meet with a good overlap.

Behind the back curtains there should be space and equipment for fixing a *backcloth*. This is a plainly and neutrally dyed canvas sheet coloured preferably grey or light blue. It must be carefully made (professionally if possible) of scene canvas, and stretched as tightly as possible within a framework of

## Plate XI(b)

Simple Curtain Set hung from beams or rope-wire

Back cloth.



battens; the top and bottom should be gripped between double battens, and side-laced with tapes to uprights. Such a backcloth, 30 ft. by 20 ft. large and made professionally, costs from £4 10s. 0d. to £5 5s. 0d. If this expenditure is possible it is amply repaid, for the backcloth is of the greatest value in all outdoor scenes; it must, however, have its own special lighting both from overhead and from its base; two or more floodlights placed on the ground close to it, behind the rostra and hidden by them, and the same or nearly the same amount of light directed on to the cloth from above, will be necessary. The colour of these lights can be changed by the use of coloured gelatine screens placed in front of them, and in this way lovely atmospheric effects can be obtained. Quite efficient floodlights can be made by fixing 100-1000 watt lamps in biscuit tins; these should be well polished inside to act as reflectors, slits must be cut or holes pierced in them for ventilation, and their lids should be replaced by wooden frames that fit on to them and are filled

with screens of coloured gelatine; a support adjustable with butterfly screws or some such device is necessary so that the compartment may be tilted to the right angle for the best distribution of light, Plate XIc.

It is very important that the main stage lighting should cast no direct rays upon the backcloth, or shadows will unavoidably be thrown upon it unless its own lighting is stronger than the main lighting—a rather rare possibility with the average equipment. (Plates XIV, XV and XVI show a curtain-set in use with a lit backcloth.)

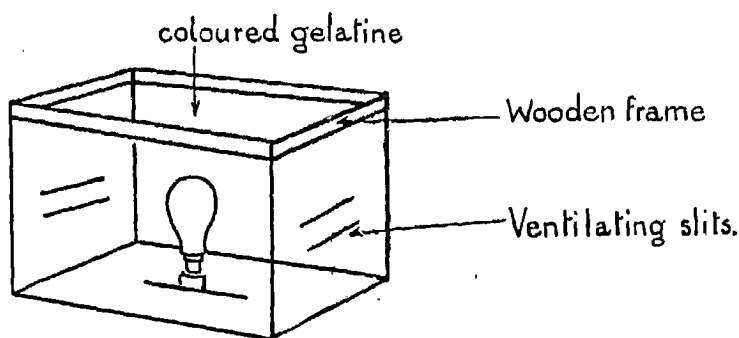
Plate XIa gives some idea of the most desirable form of curtain-set; the fact that this standard is an impossible one to many producers, however, need not make them despair of satisfactory achievement. Curtains can be hung adequately from fixed beams (all the sets in the Plates are hung this way) or even from very taut rope-wire. The screening of exits must then be provided for by an arrangement of secondary curtains hung from wires stretched diagonally across the wing space from the fixed beams or



main wires to the walls, Plate XIb. Whatever method is used of hanging the set, the essential thing is that the result should be neat and complete. Better a bare and curtainless stage than sagging untidy curtains, lights unscreened from the audience and consequently glaring in their eyes, exits that disclose the players or the furniture for the next scene waiting in the wings; however simple and limited the equipment may be, a high standard of stage organisation must be a part of the children's dramatic education if any public play presentation is undertaken.

to make an archway; to receive a window, door, fireplace, etc., which can be clamped into it; or merely a simple oblong like a section of a wall. Several of these simple oblong flats can be clamped together to make or suggest walls, and be used either in conjunction with the curtain-set or independently. "Flats" hinged together make "screens," which may be painted with "broken" colour; i.e., colour used like that of the Impressionist painters (especially Seurat), applied in little blobs of the colours composing a mixed colour, not in a uniform wash of the colour itself: e.g.,

Plate XI(c)  
Biscuit-box flood-light.



2. The use of "flats," "screens" and "profile pieces."—With a curtain-set the rostra described in the section *Equipment for Classroom Drama*, page 429, can be built up as required and supplemented by any necessary furniture, or, as suggested above, by "flats," "screens" or "profile-pieces." The making of these is clearly described in Mr. Dyer's book (*Producing School Plays*). Briefly, "flats" are frames made like the single leaf of a screen, covered with scene canvas stretched tightly and held firmly with tacks and glue, primed with a coat of whiting and size, and then, when dry, painted with powder paint as required. The framework can be shaped

the component colours of a certain tone of grey are blue, pink, yellow, and even a little green. "Profile pieces" are cut-outs of 3 mm. plywood or of thick cardboard, fixed if necessary on a timber frame and supported from the back so that they will stand upright securely. They should be designed simply and formally, *not naturalistically*, and painted with clear, definite colour. They can be set just in front of the backcloth to suggest distant scenery (and incidentally to hide the ground lighting there!); they can supply formalised trees and bushes, as well as cows or sheep or any other animals seen in silhouette—if these are fitted with castors or little wheels

they can be made to move across the stage by means of strings pulled from the "wings"; they can create mountains and corners of houses and boats and haystacks; indeed their discreet use can provide numbers of naïve and delightful effects if they are never allowed to deviate from a broad and formal simplicity of treatment.

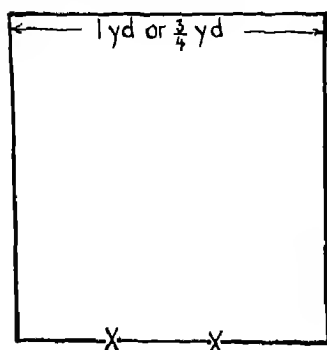
**Costume and properties.**—The "basic garments" will be found to have innumerable uses. Keep to *symbolic* rather than to *naturalistic* costuming. For historical plays, study the costume of the period, and then reduce it to its simplest characteristics. For example, the costumes for a Bible play can reproduce all the details of Israelitish dress (naturalistic) or they can *indicate* Israelitish dress by suggesting its main outline (symbolic). An Israelitish woman can be well suggested by nothing more complicated than the "basic garment" and a head-cloth made of a square of material held in place on the head by a hidden elastic and flowing over the shoulders; and an Israelitish man can be equally well shown by the same

"basic garment," a broad waist-cloth, a headdress like the woman's but bound round the head with a thick rolled turbanlike band, and a cloth under the chin Arab fashion, Plate XII. More important men-characters can wear their basic garment back to front, the waist-cloth round it, and a second "basic garment" of another colour like an open coat over it.

It must be remembered, too, that *decoration* on the stage is a matter of proportion. If costume is extremely simple, the least decoration will become important. In a production of *Jerusalem* (see Plates XIII and XIV) the crowd were dressed with the simplicity described above. The Kings—David, Solomon, Nebuchadnezzar, Belshazzar, Darius—had costumes of exactly the same shape as the crowd, but of richer texture, and each wore an inner garment and the outer coat; on the breast of the inner garment was attached a device stencilled on hessian and painted in metal and colour; the devices were taken from the art of the country to which the King belonged—for Belshazzar a winged bull, etc. Each King

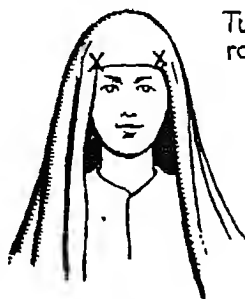
### Israelitish Head-dresses.

Head cloth for  
man or woman.



narrow elastic  
attached at X for  
woman's head cloth.

Woman.

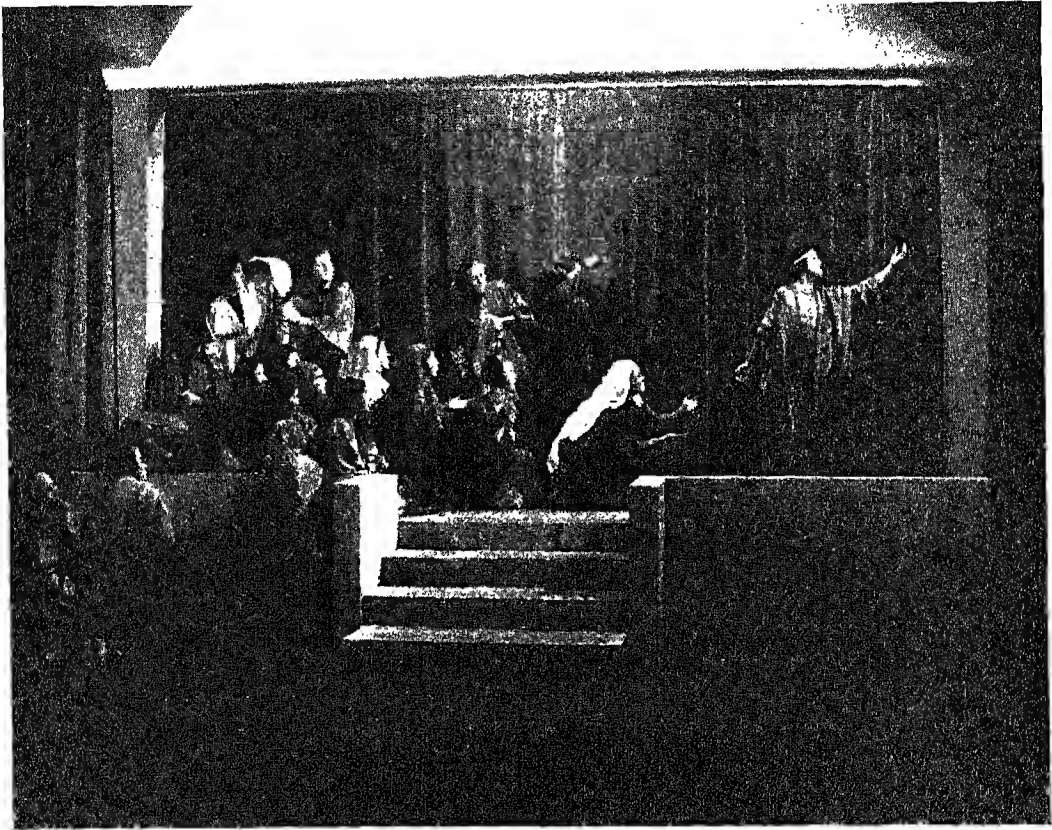


elastic attached  
at X, passes round  
back of head under  
head-cloth (no elastic  
across forehead).

Man.



cloth under chin.



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### PLATE XIII

#### "JERUSALEM"

#### THE DEDICATION OF THE TEMPLE BY SOLOMON

were also a metal painted headband, and for each King a different metal was used—silver, gold, bronze, etc. The King's "device" was carried out on any furniture used in his scene—on Darius' stool and table, on Solomon's couch, etc.

The colours and tones of colour used in any scene contribute emphatically to the mood of the scene. Simple form and carefully chosen and graded colour should be the rule of a production.

Properties should be as few in number as possible. Marvels can be achieved with papier-mâché. To make a papier-mâché object, prepare a bowl of flour-and-water

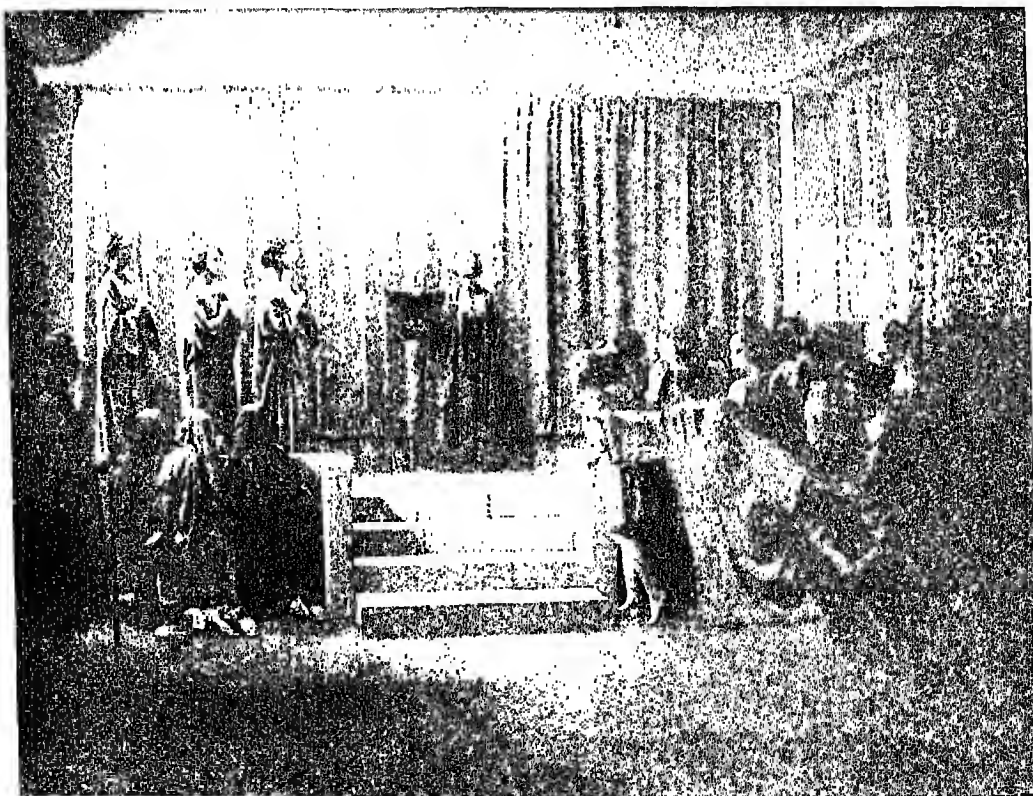
paste and have ready some butter muslin and plenty of newspaper. Select a mould, or if you have nothing approximately the right shape, model one yourself. With observation and ingenuity, however, even despised household utensils can be turned to good account as the foundation for more dignified articles; the watchful eye will detect good shapes for mediaeval drinking goblets, Elizabethan platters, sacrificial urns, etc., on the washstand, in the kitchen cupboard, and on the counter at Woolworth's. Should the design not be completely to your liking, doctor it with plasticine until you are satisfied; the addition of a more orna-

mental moulding, of an extra rim here or a larger bulge there, of a lip to convert a jar into a jug, and so on, is easily and swiftly accomplished in this way.

Oil your mould, whatever it may be, and cover smoothly with butter muslin. Tear the newspaper into strips, soak it in paste, and gradually build up four or five even layers all over the mould. Each layer is supposed to dry before the next is added, but very fair results can be achieved without this delay. Let the whole dry sufficiently to hold its shape, remove from the mould, and dry thoroughly. Trim the edges, and paint (with distemper or powder paint) as required.

Masks (for animals, etc.) may be made by the same process. The face of the player who is to wear the mask must be carefully measured (height, depth and breadth) and the mask built accordingly (Plate XV, Rabbits). The reapers' hats in Plate XVI were also made of papier-mâché and the crowns modelled on pudding basins, after a despairing search for cheap felt.

Jugs, vases, etc., must be modelled on their moulds and when dry slit into two sections with a very sharp knife so that they can be removed from the mould; or they may be modelled in two separate sections so long as the edges of sections fit each other accurately; in either case the

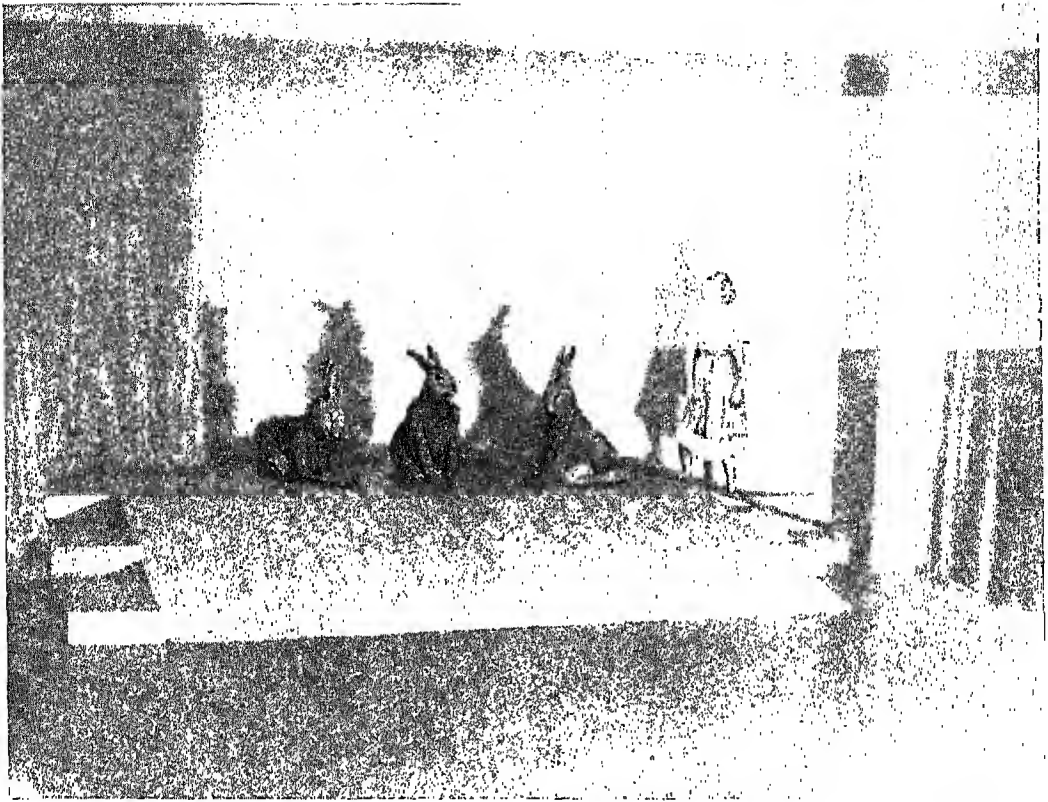


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#### PLATE XIV

#### "JERUSALEM"

NEBUCHADNEZZAR AND THE THREE CHILDREN



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#### PLATE XV

#### "THE REVOLVING YEAR"

#### ACT I, SCENE I: CORN-LASS AND THE RABBITS

two parts must then be carefully glued together. Handles must be made separately and glued in place when dry.

When a group of inanimate objects—trees, or machinery, or corn, etc. (Plates XVI and XVII), is impersonated, some formal and uniform headdress is helpful. The headdresses of the Corn (Plate XVI) are made of hessian, fitted to the head and pleated in straight folds, and distempered yellow.

**The use of the radiogram.**—The use of the radiogram in drama is great. A producer will do well to keep catalogues at hand of the chief makes of record, and refer to these whenever in need of "sounds off." Trumpet,

barrel organ, birds' songs, mechanical sounds, are a few of the many possibilities.

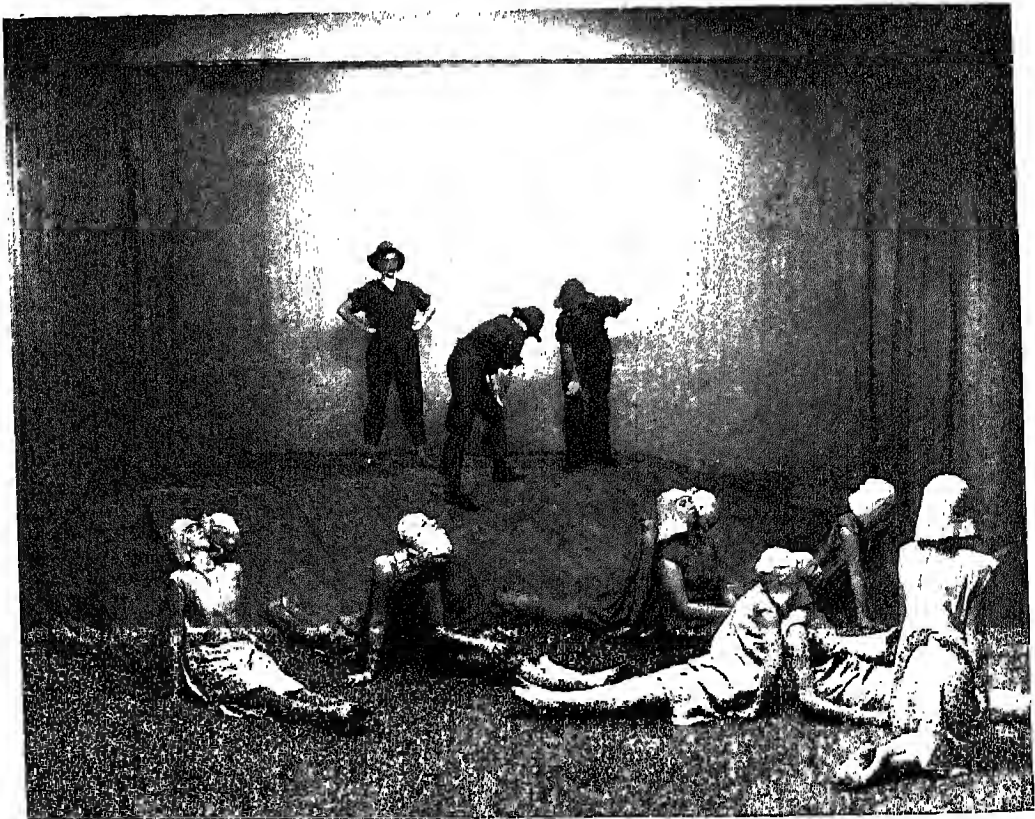
### BIBLICAL DRAMA

There is scarcely a chapter in the historical books of the Bible that is not filled with rich dramatic material. The simple directness of characterisation, the cumulation of the action, the warmth of colour, and the rich humanity that we find in each of the Jewish heroic tales, provide all the essentials of great drama. For us, moreover, these essentials find expression through the noblest of all English prose, a prose that has influenced our prose-literature in much the

same degree as the poetry of Shakespeare has influenced our verse. We do not fully enjoy our literary heritage unless the language of both these miracles of English is familiar not only to our eyes and ears but also to our lips. That groups of our boys and girls should be able to relive for a few moments the lives of those heroic figures of the past recorded in the Bible, to see with their eyes and to speak with their voices, thus making their own the language of our great prose heritage, has been the object of the following dramatic compilations from the Authorised Version—*David the Shepherd* (from the narrative drama, *At the Well of Bethlehem*), and *The Burning Fiery Furnace* (from the Bible-drama, *Jerusalem*).

1. *David the Shepherd*.—All the words of this play, except one or two Revised Version readings, are taken from the Authorised Version. In many places whole chapters or parts of chapters have been used consecutively; in some, however, dramatic necessity has demanded the borrowing of passages from other parts of the Bible; but these are always of earlier date than is the main structure, so that one may legitimately suppose that they were known to the characters that speak them. The Psalms are used freely, without regard to their supposed dates, to express the great moments of individual or national emotion.

There is no need for front curtain nor for



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PLATE XVI

"THE REVOLVING YEAR"

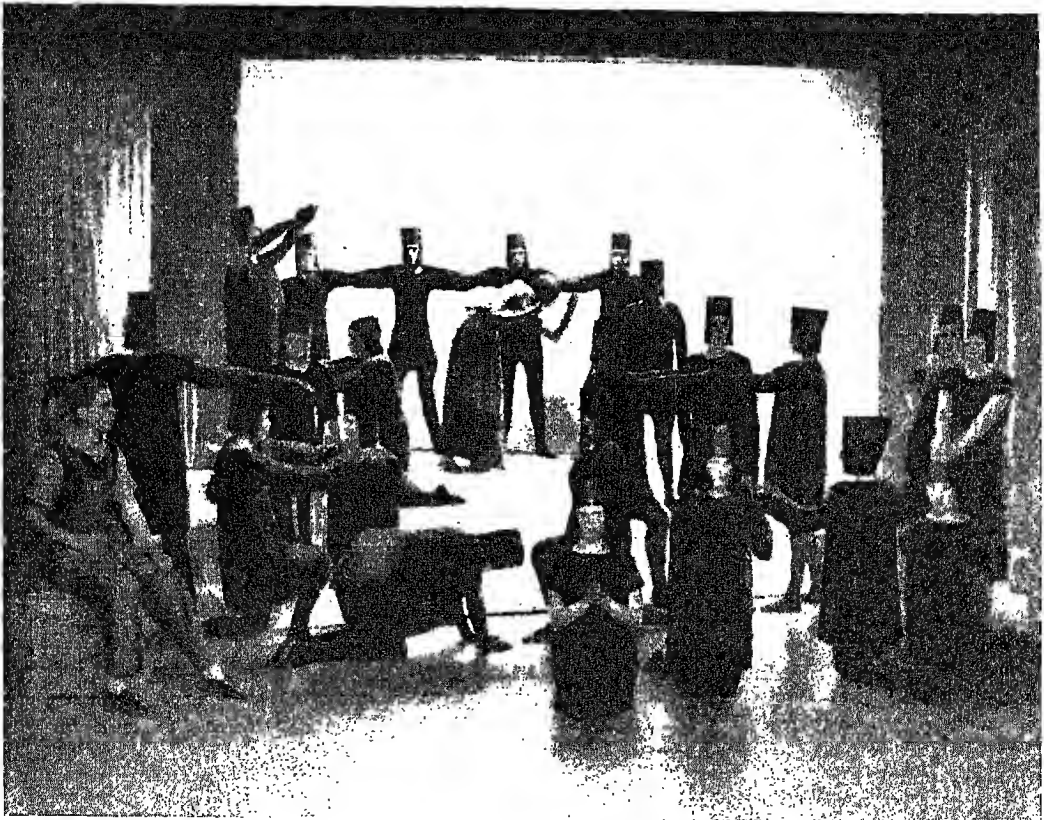
ACT II, INTERLUDE: HARVESTERS AND CORN-STOOKS



any scenery. At the back of the stage against a blue backcloth (if possible recessed and with independent lighting) there should be a rocky platform, built solidly but somewhat irregularly to form a slightly uneven passageway with an exit at either end, and two rough flights of steps leading down to the main stage, Plate IX, page 430. The main stage below should be hung with curtains and have exits L. and R. back and front. In the foreground should be the Well of Bethlehem around which women of the village sit, telling the old stories of their race. This also requires independent lighting, and must be carefully adjusted so that it does not block the view of the main stage.

Benches, stools, and such other properties as the text requires should be carried in by members of the crowd or attendants as the scenes begin.

Two of David's psalms, "He that dwelleth in the secret place of the most High" and "The Lord is my Shepherd," should if possible be spoken with harp accompaniment; simple broken chords that are well tuned to the cadences of the speaker can give a very beautiful effect. It is unlikely that the boy or girl playing David will be able to manage a real harp; care must be taken, then, that the actor's movements of playing on a "property" harp are exactly synchronised with those of the actual harp-player off-stage.



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PLATE XVII

"THE REVOLVING YEAR"

ACT III, SCENE I: IN THE STEEL WORKS

## DAVID THE SHEPHERD

## Characters.—

FIVE WOMEN OF BETHLEHEM.

JESSE, father of David.

ELIAB

ABINADAB

SHAMMAH

NETHANEEL

RADDAI

OZEM

} elder sons of Jesse.

SAMUEL, the Prophet.

DAVID, the youngest son of Jesse.

SAUL, King of Israel.

ABNER, captain of Saul's host.

TWO SERVANTS OF SAUL.

THREE WARRIORS.

THE VOICE OF GOLIATH.

ELDERS; SERVING-BOYS ATTENDING SAM-

UEL; ATTENDANTS OF SAUL; WAR-

RIORS; etc.

## Scene I.—The Anointing of David.

[Three Women of Bethlehem enter and seat themselves by the Well. Two more follow them, R. and L. platform entries, carrying water-pots. They greet each other, descend the steps and come down the main stage to the Well. They salute the other Women there, set down their water-pots, and stand close against the front side-curtains. The first Woman who entered starts to tell a tale.]

1st Woman. Now it came to pass that Saul, the King of Israel, did evil in the sight of the Lord: and Samuel, the Prophet, mourned for Saul. And the Lord said unto Samuel, "How long wilt thou mourn for Saul, seeing I have rejected him from reigning over Israel? Fill thine horn with oil, and go, I will send thee to Jesse the Bethlehemite: for I have provided me a King among his sons."

[Enter Jesse, his six sons, L. and R., and two or three Elders; Jesse and the Elders stand talking together, R.; his sons seem to be busy with various handicrafts, as it might be outside their tent-doors, L. David also enters on the unlit rocky platform, where he sits, crook in hand, with his back to the scene below him. The main stage only is lit.]

1st Woman. And Samuel said: "How can I go? If Saul hear it he will kill me."

And the Lord said: "I will show thee what thou shalt do: and thou shalt anoint unto me him whom I name unto thee." And Samuel did that which the Lord spake, and came to Bethlehem. And the elders of the town trembled at his coming.

[Samuel enters R. attended by two Serving-boys bearing a bowl for purification, and a bunch of hyssop twigs.]

Elders. Comest thou peaceably?

Samuel. Peaceably. I am come to sacrifice unto the Lord. Sanctify yourselves and come with me to the sacrifice.

[The Serving-boys kneel, holding the bowl; Jesse, his sons and the Elders stand with bowed heads while Samuel sprinkles them with the hyssop.]

4th Woman. And he sanctified Jesse and his sons and called them to the sacrifice. And it came to pass, when they were come, that he looked on Eliab.

Samuel. Surely the Lord's anointed is before me.

[Samuel gazes at him, then raises his head as though listening.]

5th Woman. But the Lord said unto Samuel: "Look not on his countenance, nor on the height of his stature: because I have refused him: for the Lord seeth not as man seeth; for man looketh on the outward appearance, but the Lord looketh on the heart."

[Samuel motions away Eliab, who moves angrily apart.]

Jesse. Abinadab, pass thou before Samuel.

[One by one Jesse leads his other sons forward; Samuel looks at each, and then motions them to pass.]

Samuel. Neither hath the Lord chosen this.

Jesse. Shammah, pass thou by.

Samuel. Neither hath the Lord chosen this.

Jesse. Nethaneel, Raddai, Ozem.

Samuel. The Lord hath not chosen these. Are here all thy children?

Jesse. There remaineth yet the youngest, and, behold, he keepeth the sheep.



*Samuel.* Send and fetch him: for we will not sit down till he come hither.

[*One fetches David; he comes across the rocky platform, L., and enters main stage, L. back.*]

*3rd Woman.* And he sent and brought him in. Now he was ruddy and withal of a beautiful countenance and goodly to look upon. And the Lord said, "Arise, anoint him: for this is he."

[*Samuel gazes upon David: he raises his arm and prophesies.*]

*Samuel.* I will sing of the mercies of the Lord for ever. With my mouth will I make known thy faithfulness to all generations. Blessed is the people that know the joyful sound. For the Lord is our defence: and the Holy One of Israel is our King. Then thou spakest in vision and saidst: "I have exalted one chosen out of the people. I have found David my servant: with my holy oil have I anointed him. With whom my hand shall be established: mine arm also shall strengthen him. Also I will make him my first-born, higher than the kings of the earth. His seed shall endure for ever and his throne as the sun before me. It shall be established for ever as the moon, and as a faithful witness in heaven." Blessed be the Lord for ever. Amen and Amen.

[*David in wonderment has knelt before Samuel, who now draws the horn of oil from his girdle and holds it on high.*]

*4th Woman.* Then Samuel took the horn of oil, and anointed him in the midst of his brethren, and the Spirit of the Lord came upon David from that day forward.

*David.*

The earth is the Lord's and the fulness thereof; the world, and they that dwell therein.

For he hath founded it upon the seas, and established it upon the floods.

Who shall ascend into the hill of the Lord? or who shall stand in his holy place?

He that hath clean hands and a pure heart; who hath not lifted up his soul unto vanity, nor sworn deceitfully.

He shall receive the blessing from the Lord, and righteousness from the God of his salvation.

This is the generation of them that seek him, that seek thy face, O Jacob.

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle.

[*The urgent speech lifts David to his feet.*]

Lift up your heads, O ye gates; even lift them up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts, he is the King of glory.

[*The moment of ecstasy passes; David is the shepherd lad once more. He makes some salutation to the prophet, turns, and mounts again to the rocky platform.*]

*All the Women.* And David returned to feed his father's sheep in Bethlehem.

[*Samuel, Jesse, the brethren, etc., go off L. and R.*]

*Scene 2.*—In the Tent of Saul.

[*As the Women speak, Servants bring in a stool and a four-posted canopy, which they set for Saul in the middle of the stage, just below the back scene; Attendants hold the four posts of the canopy; the stool is set beneath it. Only the main stage is lit.*]

*1st Woman.* But the Spirit of the Lord departed from Saul, and an evil spirit troubled him. (*Saul enters, comes swiftly, tensely peering back over his shoulders with strange, sudden gestures. He sits.*) And he sat in his tent with his javelin in his hand.

*Servant.* Behold now, an evil spirit troubleth thee. Let our Lord now command thy servants which are before thee, to seek out a man, who is a cunning player on an harp; and it shall come to pass, when the evil spirit is upon thee, that he shall play with his hands, and thou shalt be well.

*Saul.* Provide me then a man that can play well, and bring him to me.

*Another Servant.* Behold, I have seen a shepherd lad, one David, a son of Jesse the Bethlehemite, that is cunning in playing and a mighty valiant man, and a man of war, and prudent in speech, and a comely person, and the Lord is with him.

*[David is seen dimly on the rocky platform behind, seated, harp on shoulder.]*

*Saul.* Send messengers unto this Jesse, and say, "Send me David thy son, which keepeth the sheep."

*[A Servant goes.]*

*2nd Woman.* And the messenger went forth and found Jesse, and spake with him. And Jesse took bread and a bottle of wine, and sent them by David his son unto Saul. *(The light strengthens on the platform, Jesse enters, L. platform, beckons David and gives him bottle and basket. David follows Jesse and enters main stage, L. back.)* And David came to Saul, and stood before him.

*David.* My Lord! My Lord Saul!

*3rd Woman.* And David took his harp, and played with his hand, and he sang unto Saul.

*[David, having bowed before the King, laid down his offerings, and unslung his harp from his shoulder, kneels and speaks this psalm.]*

*David.*

He that dwelleth in the secret place of the most High, shall abide under the shadow of the Almighty.

I will say of the Lord, He is my refuge and my fortress; my God; in him will I trust.

Surely he shall deliver thee from the snare of the fowler, and from the noisome pestilence.

He shall cover thee with his feathers, and under his wings shalt thou trust; his truth shall be thy shield and buckler.

Thou shalt not be afraid for the terror by night, nor for the arrow that flieth by day,

Nor for the pestilence that walketh in darkness, nor for the destruction that wasteth at noonday.

A thousand shall fall at thy side, and ten thousand at thy right hand; but it shall not come nigh thee.

*[Saul has risen in rage, and threatens David with his javelin; David speaks on.]*

Only with thine eyes shalt thou behold and see the reward of the wicked.

Because thou hast made the Lord, which is my refuge, even the most High thy habitation,

There shall no evil befall thee, neither shall any plague come nigh thy dwelling.

For he shall give his angels charge over thee, to keep thee in all thy ways.

They shall bear thee up in their hand, lest thou dash thy foot against a stone.

Thou shalt tread upon the lion and adder; the young lion and the dragon shalt thou trample under feet.

Because he hath set his love upon me, therefore will I deliver him; I will set him on high, because he hath known my name.

He shall call upon me, and I will answer him: I will be with him in trouble; I will deliver him, and honour him. With long life will I satisfy him, and show him my salvation.

*[Saul has sunk back, gradually relaxing; he turns slowly toward David.]*

*4th Woman.* And Saul was refreshed and was well, and the evil spirit departed from him.

*Saul.* Is this thy voice, my son David?

*David.* It is my voice, my Lord, O King!

*Saul.* Blessed be thou, my son David: thou shalt still do great things, and also shalt still prevail.

*All the Women.* And David, the son of Jesse, went and returned from Saul to feed his father's sheep in Bethlehem.

*[The Servants carry away the tent and the stool. Saul goes out L. David climbs to the back again.]*

Scene 3.—The Camp of Saul in the Valley of Elah.

*[David is seated on the rocky platform; he plays on his harp. Only the platform is lit.]*

David.

The Lord is my shepherd; I shall not want.

He maketh me to lie down in green pastures: he leadeth me beside the still waters.

He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

*[Jesse comes toward him, L. platform, basket in hand.]*

Jesse. Take now for thy brethren an ephah of this parched corn, and these ten loaves, and run to the camp of thy brethren; and carry these ten cheeses unto the captain of their thousand, and look how thy brethren fare, and take their pledge.

5th Woman. And the three eldest sons of Jesse went and followed Saul to the battle.

*[The main stage is bright with sunlight; there is the noise of a great throng off-stage.]*

All the Women. Now Saul, and they, and all the men of Israel, were in the valley of Elah, fighting with the Philistines.

*[The main stage begins to fill with the host of Saul. Saul comes through the throng, with Samuel and his captain Abner. A stool is placed for Saul, R. forward; he sits there. Samuel stands L. forward, leaning on his staff.]*

5th Woman. And David arose up early in the morning, and left the sheep with a keeper, and took, and went, as Jesse had

commanded him, and he came to the trench, as the host was going forth to the fight, and shouted for the battle. For Israel and the Philistines had put the battle in array, army against army. And David ran into the army, and came and saluted his brethren.

*[David has clambered down from the rocky platform, found his brethren in the throng, and given them the basket.]*

1st Brother. Have ye seen this man that is come up? Lo, there went out a champion out of the camp of the Philistines, named Goliath of Gath, whose height is six cubits and a span.

*[Other brethren and warriors press round.]*

Another. And he hath a helmet of brass upon his head, and he is armed with a coat of mail. . . .

A Warrior. And he hath greaves of brass upon his legs, and a target of brass upon his shoulders. . . .

Another. And the staff of his spear is like a weaver's beam, and his spear's head weigheth six hundred shekels of iron, and one bearing a shield goeth before him. . . .

Another. Surely to defy Israel is he come up: and it shall be, that the man who killeth him, the King will enrich him with great riches, and will give him his daughter, and make his father's house free in Israel.

*[A great voice is heard from the camp of the Philistines, off-scene L. back.]*

Voice of Goliath. Why are ye come out to set your battle in array? Am I not a Philistine, and ye the servants of Saul? Choose you a man for you, and let him come down to me. If he be able to fight with me, and to kill me, then will we be your servants: but if I prevail against him, and kill him, then shall ye be our servants, and serve us. I defy the armies of Israel this day: give me a man, that we may fight together.

*[The crowd has gathered below the platform, in anger or in fear, brandishing their weapons and shouting toward the camp of the Philistines; David has remained standing centre-front, a little apart; Samuel watches him. These two alone do not look toward the fearful voice.]*

*David (to one of the crowd).* What shall be done to the man that killeth this Philistine, and taketh away the reproach from Israel? For who is this uncircumcised Philistine, that he should defy the armies of the living God?

*[His brother Eliab comes up to him.]*

*Eliab.* Why art thou come down? And with whom hast thou left those few sheep in the wilderness? I know thy pride, and the naughtiness of thy heart; for thou art come down that thou mightest see the battle.

*David.* What have I done? Was it not but a word?

*4th Woman.* And when the words were heard that David spake, they rehearsed them before Saul.

*[Abner has listened to David's words; he goes to tell Saul.]*

*Abner.* Behold, there came to the trench a stripling, one David, and he spake, saying, "What shall be done unto the man that slayeth this Philistine, and taketh away the reproach from Israel? Who is this uncircumcised Philistine, that he should defy the armies of the living God?" And he turned to another and spake after the same manner; and the people answered him after this manner, saying, "So shall it be done to the man that killeth him!"

*Saul.* Let him stand before me, for he hath found favour in my sight.

*Abner (to David).* My Lord the King would have word with thee; come thou hither.

*[David comes forward and kneels before Saul.]*

*David.* Let no man's heart fail because of him. Fear not and do not tremble, neither be ye terrified: for the Lord your God is he that goeth with you, to save you. Lo, thy servant will go and fight with this Philistine.

*Saul.* Thou art not able to go against this Philistine to fight with him: for thou art but a youth, and he a man of war from his youth.

*David.* Thy servant kept his father's sheep, and there came a lion, and a bear, and took a lamb out of the flock; and I went out after him, and smote him, and delivered it out of his mouth: and when he arose against me, I caught him by his beard, and slew him. Thy servant slew both the lion and the bear; and the Lord that delivered me out of the paw of the lion, and out of the paw of the bear, he will deliver me out of the hand of the Philistine.

*Saul.* Go, and the Lord be with thee. *(David makes obeisance, and goes his way. To Abner.)* Whose son is this youth?

*Abner.* As thy soul liveth, O King, I cannot tell.

*Saul.* Inquire thou whose son this stripling is.

*1st Woman.* And David took his staff in his hand, and chose him five smooth stones out of the brook, and put them in a shepherd's bag which he had, even in a scrip; and his sling was in his hand, and he drew near to the Philistine. . . . *(While they speak, David has run up the rocky steps alone, stopping to gather his stones on the way. The crowd surges below.)* And the Philistine came on, and drew near to David; and the man that bare the shield went before him. And when the Philistine looked about and saw David, he disdained him, for he was but a youth, and ruddy, and of a fair countenance.

*[David stands on the rocky platform, facing L.]*

*Goliath.* Am I a dog, that thou comest to me with staves? Come to me and I will give thy flesh unto the fowls of the air, and to the beasts of the field.

*David.* Thou comest to me with a sword, and with a spear, and with a shield: but I come to thee in the name of the Lord of Hosts, that all the earth may know that there is a God in Israel. And all this assembly shall know that the Lord saveth not with the sword and spear.

*2nd Woman.* And David put his hand in his bag, and took thence a stone, and slang it—and smote the Philistine in the

forehead—and he fell upon his face to the earth.

[*There are groans from the camp of the Philistines, and the host of Israel raise a shout of joy.*]

*All the Women.* So David prevailed over the Philistine with a sling and with a stone. . . .

[*David has run forward along the platform, following the stone that he slang. Some of the warriors follow; but Samuel, below, raises his arms, the King's attendants clash their cymbals, and Samuel begins the psalm of thanksgiving.*]

*Samuel.* O give thanks unto the Lord; for he is good.

*All.* For his mercy endureth for ever.

*Samuel.* O give thanks unto the God of gods:

*All.* For his mercy endureth for ever.

*Samuel.* O give thanks unto the Lord of lords:

*All.* For his mercy endureth for ever.

*A Warrior.* To Him who alone doeth great wonders:

*All.* For his mercy endureth for ever.

[*Refrain: "For his mercy endureth for ever" repeated by Israelitish host after each verse.*]

*Another.* To him who by wisdom made the heavens: . . .

*Another.* To him that stretched out the earth above the waters: . . .

*Another.* To him that made great lights: . . .

*Another.* The sun to rule by day: . . .

*Another.* The moon and stars to rule by night: . . .

*Another.* To him that smote Egypt in their first-born: . . .

*Another.* And brought out Israel from among them: . . .

*Another.* With a strong hand and a stretched-out arm: . . .

*Another.* To him which divided the Red Sea into parts: . . .

*Another.* And made Israel to pass through the midst of it: . . .

*Another.* But overthrew Pharaoh and his host in the Red Sea: . . .

*Another.* To him that led his people through the wilderness: . . .

*Samuel.*

To him that smote great kings: . . .

And slew famous kings: . . .

And gave their land for an heritage: . . .

Even an heritage unto Israel his servant: . . .

Who remembered us in our low estate: . . .

And hath redeemed us from our enemies: . . .

Who giveth food to all flesh: . . .

*All.*

O give thanks unto the God of heaven!

For his mercy endureth for ever!

[*Abner rushes up the rocky platform, Saul and warriors follow, and a cheer begins in the host of Israel.*]

*All the Women.* And when the Philistines saw their champion was dead, they fled. And the men of Israel and Judah arose, and shouted, and pursued the Philistines until they came to the valley. (*All the host join the pursuit, L. platform. The cheers become distant. Then David returns L., sling in hand, and passes across the rocky platform.*) And David, the son of Jesse, the man who was raised up on high, the anointed of the God of Jacob, and the sweet psalmist of Israel, went and returned from Saul, to feed his father's sheep in Bethlehem.

[*The Women gather up their water-pots and, carrying them on their heads or their shoulders, walk to the back and mount the steps. They salute each other and go, L. and R. platform, as the lights fade.*]

2. **The Burning Fiery Furnace.**—In this scene too all the words, except for two translations from old Babylonian inscriptions, are taken from the Authorised Version of the Bible and the Apocrypha.

Again a curtain-set and a blue backcloth should be used. Straight across the back of the stage there should be a platform,

proportionately deep and from 2 to 3 ft. high, with a central flight of steps leading up to it; and on either side of these outlining steps and platform, but some 8 in. higher than the platform, a plain grey wall. At the extreme left and right this should meet a square grey pillar, standing against the curtains and rising from platform to ceiling, see Plates XIII, XIV, pages 443 and 444.

The exits should be placed (if possible):  
L. and R. front; L. and R. centre; L. and R. platform.

A front curtain is not needed.

### THE BURNING FIERY FURNACE

#### Characters.—

A BABYLONIAN HERALD.  
THREE CHALDEAN MEN.  
TWO CHALDEAN CHILDREN.  
SHADRACH } Jew captives in Babylon.  
MESHACH }  
ABED-NEGO }  
NEBUCHADNEZZAR, King of Babylon.  
ASHPENAZ, a Babylonian captain.  
ARIOCH, the executioner.  
CHALDEAN MEN, WOMEN AND CHILDREN;  
A FEW JEWISH MEN AND WOMEN;  
BABYLONIAN GUARDS, etc.

Scene.—In the Market-place of the City of Babylon.

[The voices of children are heard outside repeating their lessons.]

Children. <sup>1</sup>Ki-ni-ta With him  
Ki-ne-ne-ta With them  
Ki-mu-ta With you  
Ki-me-ta With us

[They enter and continue reciting. Two of them are carrying tablets.]

1st Child (yawning). He who would excel in the school of the Scribes must rise like the dawn.

2nd Child (sitting). He who excels in the science of writing will shine like the sun. (He continues his recitation. The others play on the ground.) Kar, fortress; Kar-bi, his fortress; Kar-gu-la, big fortress. Open not

<sup>1</sup> Sumerian (Babylonian dead language) declensions, from Babylonian school tablets. (*La Littérature des Babyloniens et des Assyriens*. F. C. Jean.)

thy mouth widely in chatter, set a watch upon thy lips! To learn to hold thy peace thou shalt exert thy mind! Kar-en-lil-ki-ta, in the fortress of Nippur; Ki-ni-ta, with him.

[The first Child comes and snatches his tablet away. He runs out, L. platform, followed by the second and all the others. A crowd has begun to fill the scene. A Herald enters, L. platform.]

Herald. To you it is commanded, O people, nations and languages, that at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of musick, ye fall down to worship the golden image that Nebuchadnezzar the King hath set up.

[Three Chaldeans have entered, L. front.]

1st Chaldean. Behold, the King hath made the image of gold—whose height is three score cubits.

2nd Chaldean. And the breadth thereof six cubits.

3rd Chaldean. He hath set it up in the plain of Dura, in the province of Babylon.

[They point it out, L. front.]

Herald. And who falleth not down and worshippeth shall the same hour be cast into the midst of a burning fiery furnace.

Crowd. A burning fiery furnace!

[There is the sound of music.]

1st Chaldean. Lo, I hear the sound of musick. Fall down and worship!

Others. Yea, fall down and worship the golden image that Nebuchadnezzar the King hath set up.

[They bow down and recite perfunctorily in a rather nasal monotone.]

One.

For thy glory, O exalted Marduk,  
A house hath Nebuchadnezzar made.

All.

May its greatness advance!  
May its fulness increase!

One.

From the west to the east by the rising  
sun  
May he have no foemen.

*Another.*

May they not be multiplied  
Within, in the midst thereof, for ever;

*All.*

A life of prolonged days,  
A firm throne,  
A long reign,  
May my lips proclaim for him!<sup>1</sup>

[*A little group of Israelites, R. front, have hesitated, but kneel, though without real abasement. Three men alone remain standing, R. back. The 1st Chaldean looks round, as he ends his prayer, and sees them.*]

*1st Chaldean.* O Shadrach, Meshach and Abed-nego, fall down and worship; for whosoever falleth not down and worshippeth shall the same hour be cast into the midst of a burning fiery furnace.

*Meshach.* Behold, we see in Babylon gods of silver, and of gold, and of wood, which cause the nations to fear; but we will not be afraid of them, when we see the multitude before them and behind them, worshipping them.

*Abed-nego.* Nay, for how can they be called gods? Upon their bodies and heads sit bats, swallows and birds, and they cannot save themselves from rust and moths, though they be covered with purple raiment.

*Shadrach.* Knowing therefore that they are no gods, we fear them not.

[*The crowd mutters and draws aside in horror and anger; Ashpenaz enters.*]

*Ashpenaz.* Nebuchadnezzar, King of Babylon—glorious Prince, worshipper of Marduk. . . .

[*Nebuchadnezzar enters, staff in hand, followed by four Attendants.*]

*All.* O King, live for ever.

[*They push forward the 1st Chaldean. He bows to the King ingratiatingly.*]

*1st Chaldean.* O King, live for ever. . . .  
(*Nebuchadnezzar turns and, seeing him, signs to his Attendants to halt, and hands his staff*

*to Ashpenaz.*) Thou, O King, hast made a decree, that every man that shall hear the sound of the cornet, flute, harp, sackbut, psaltery, and dulcimer, and all kinds of musick, shall fall down and worship the golden image! Now here are certain Jews whom thou hast set over the affairs of the province of Babylon, Shadrach, Meshach and Abed-nego; these men, O King, have not regarded thee: they serve not thy gods, nor worship the golden image which thou hast set up.

[*They thrust the three forward.*]

*King.* Lo, I am angry and very furious—it is true, O Shadrach, Meshach and Abed-nego, do not ye serve my gods, nor worship the golden image which I have set up? Now if ye be ready that at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery and dulcimer and all kinds of musick, ye fall down and worship the image which I have made, well: but if ye worship not, ye shall be cast the same hour into the midst of a burning fiery furnace; and who is that God that shall deliver you out of my hands?

*Shadrach (with full realisation of the magnitude of his avowal).* O Nebuchadnezzar, we have no need to answer thee in this matter; for there is a God, whom we serve, who is able to deliver us from the burning fiery furnace, and he will deliver us out of thine hand, O King. But if not, be it known unto thee, O King, that we will not serve thy gods, nor worship the golden image which thou hast set up.

*Nebuchadnezzar (in great wrath).* Seek ye Arioch, chief of the executioners, and command that he shall heat the furnace one seven times more than it is wont to be heated. And ye, most mighty men that are in my army, bind ye Shadrach, Meshach and Abed-nego, and cast them into the burning fiery furnace.

*A Chaldean.* Lo, bind them in their coats, their hosen, and their other garments.

<sup>1</sup> Adapted from Inscription of Nebuchadnezzar, translated by Rev. Y. M. Rodwell, M.A. (*Records of the Past.*)

*Another Chaldean.* Cast them into the midst of the burning fiery furnace.

*[They are bound and dragged away, L. back, platform, where the red glow is intense. The crowd presses forward to look, R. below platform. The voice of Shadrach is heard.]*

*Shadrach.* Blessed art thou, O Lord God of our fathers: true are all thy works, thy ways are right and all thy judgments truth.

*Meshach.* And we follow thee with all our heart, we fear thee, and seek thy face.

*Abed-nego.* Deliver us, O Lord: and let all them that do thy servants hurt be ashamed; and let them know that thou art Lord, the only God, and glorious over the whole world.

*Nebuchadnezzar.* Cease not to make the oven hot with rosin, pitch, tow and small wood.

*One of the crowd.* Lo, the flame streameth forth above the furnace forty and nine cubits!

*[Arioch rushes in, L. platform.]*

*Arioch.* O King, live for ever. Behold, the King's commandment was urgent, and the fire exceeding hot, and the flame of the fire hath slain those men that took up Shadrach, Meshach and Abed-nego!

*[Crowd presses forward. There is lamentation.]*

*Voices.* Woe to us—Marduk, hear us!

*Nebuchadnezzar.* And these three men?

*Arioch.* O King, they fell down bound into the midst of the burning fiery furnace.

*[Arioch returns to the furnace. There is silence. Suddenly the crowd leans forward, muttering and listening. Arioch rushes in.]*

*Arioch.* O King, the flame of the fire is smitten out of the oven; and in the midst of the furnace is made as it had been a moist whistling wind, so that the fire toucheth Shadrach and his fellows not at all, neither hurteth nor troubleth them.

*[King mounts in haste to top step and looks out, L.]*

*Nebuchadnezzar.* Arioch, Arioch, did we not cast three men bound into the midst of the fire?

*Arioch.* True, O King.

*Nebuchadnezzar.* Lo, I see four men loose, walking in the midst of the fire, and they have no hurt; and the form of the fourth is like the Son of God!

*[The voices of the three Children are heard.]*

*Three Voices.* Blessed art thou, O Lord God of our fathers: and to be praised and exalted above all for ever.

O, all ye works of the Lord, bless ye the Lord:

Praise him and magnify him for ever.

*Meshach.* O ye sun and moon, bless ye the Lord . . .

*All three.* Praise him and magnify him for ever.

*Abed-nego.* O ye stars of heaven, bless ye the Lord . . .

*All three.* Praise him . . .

*Nebuchadnezzar.* Shadrach, Meshach and Abed-nego, ye servants of the most high God, come forth, and come hither.

*[The Three come slowly along the platform, L. As they come the crowd murmurs their wonder.]*

*A Voice.* Behold, the men upon whose bodies the fire had no power!

*Another.* Nor is a hair of their head singed.

*Another.* Neither are their coats changed.

*Another.* Nor has the smell of the fire passed on them!

*Nebuchadnezzar.* Blessed be the God of Shadrach, Meshach and Abed-nego, who hath sent his angel, and delivered his servants that trusted in him, and have changed the King's word, and yielded their bodies, that they might not serve nor worship any god, except their own God. Therefore I make a decree, that every people, nation, and language, which speak anything amiss against the God of Shadrach, Meshach, and Abed-nego, shall be cut in pieces: because there is no other God that can deliver after this sort!



*All.* Blessed be the God of Shadrach, Meshach and Abed-nego.

[*Nebuchadnezzar goes, L. front. Shadrach, Meshach and Abed-nego follow still chanting their song. The crowd follow.*]

*Shadrach.* O ye children of men, bless ye the Lord. . . .

*All three.* Praise him and magnify him for ever.

*Meshach.* O Israel, bless ye the Lord. . . .

*All three.* Praise him and magnify him for ever.

*Abed-nego.* O Ananias, Azarias and Misael, bless ye the Lord. . . .

*All three.* Praise him and magnify him for ever.

For he hath delivered us from hell, and saved us out of the midst of the furnace and burning flame; even out of the midst of the fire hath he delivered us!

*Shadrach.* O ye fountains, bless the Lord. . . .

*All three.* Praise him and magnify him for ever.

*Meshach.* O ye seas and rivers, bless ye the Lord. . . .

*All three.* Praise him and magnify him for ever.

[*The voices die into the distance as the lights fade.*]

## THE ACTING OF SHAKESPEARE

The consideration of the acting of Shakespeare in the senior school has been left to the end because that appears to be its right place. Too often festival adjudicators are faced with groups of youngsters "acting" Shakespeare's scenes whose dramatic capacity is below the requirements of a simple acted ballad; too often Inspectors find classes ambling vaguely about the classroom in a "dramatic" reading of a Shakespeare play because Shakespeare "ought to be acted." Our greatest dramatist demands our best acting; his work is not a dramatic nursery, but something which our children should feel they have only the right to attempt when they are prepared for it as well as

circumstances permit. Nor must we forget, as has been said before, that dramatic shape is not the same as dramatic expression; the reading of a Shakespeare play walking about is considerably more distracting and of no more dramatic value than the reading of it sitting down, *unless the movement comes from the life of the characters themselves.*

The average child needs plenty of preliminary work in the acting of verse-plays before he can use even the easier Shakespearean lines with any dramatic force. Acted ballads are admirable for helping the young actor towards robust characterisation in a verse medium, and epic plays will accustom him further to the dramatic use of blank verse in a relatively simple way. Practice in the broadly expressive movement of mime will train his body to respond to his imagination, and the relation of this to speech in such ways as those suggested in the earlier sections of this article (*The Beginnings of Dialogue*, etc.) will prevent gesture being "imposed," and help it to be a real expression naturally synchronised with the rhythmic flow of the phrases. Two common tendencies must be persistently combated in all verse-drama—that of speaking the verse as if it were prose, and the opposite extreme of speaking it so metrically that the lines are drained of true significance and character. The greater the demands made on the actors, the more they tend to one or the other of these weaknesses; consequently Shakespeare, demanding most, suffers most. The actors must learn that Shakespeare used verse of his own choice as the best medium to convey thought and feeling in the way he wished to convey them, not, as some speakers of his lines seem to suggest, by a mistake which the actor should try to rectify. They must further be shown constantly how he moulds his lines to help us to speak them with the maximum of meaning; how if we do what he tells us—show his line-endings by leaning on them a little; feel the five beats of the verse (as a rule, though he sometimes uses more or less than five) set firmly behind

the moving and varied sense-stresses like, as someone has said, a trellis supporting the living vine—we shall discover all sorts of indications of emphasis and consequent little subtleties of inflection which none but a real actor as well as a great poet could have given to us.

The fact that Shakespeare supplied almost all the stage-setting and all the lighting to the simple stage of his own day by description—

"How sweet the moonlight sleeps upon  
this bank." . . .

". . . Night's swift dragons cut the  
clouds full fast,  
And yonder shines Aurora's harbinger."

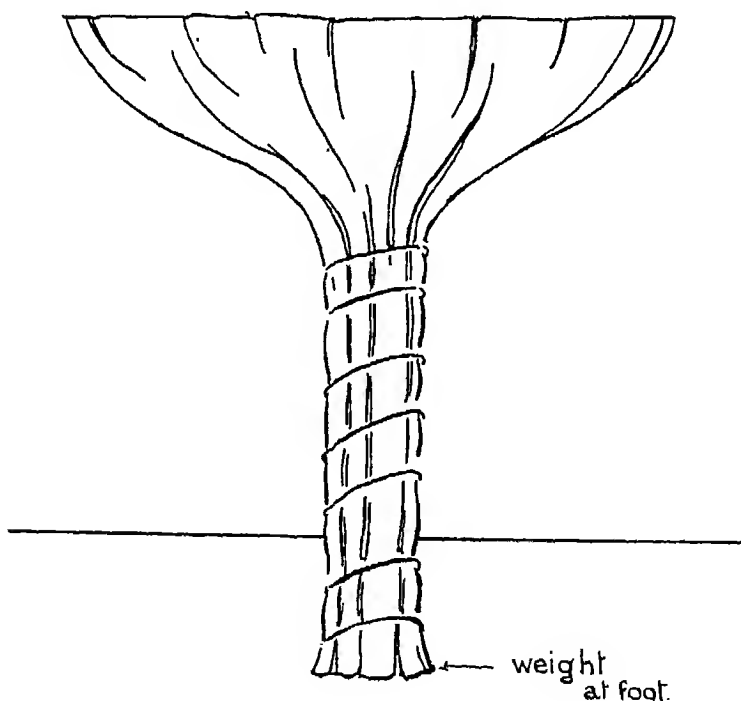
. . .

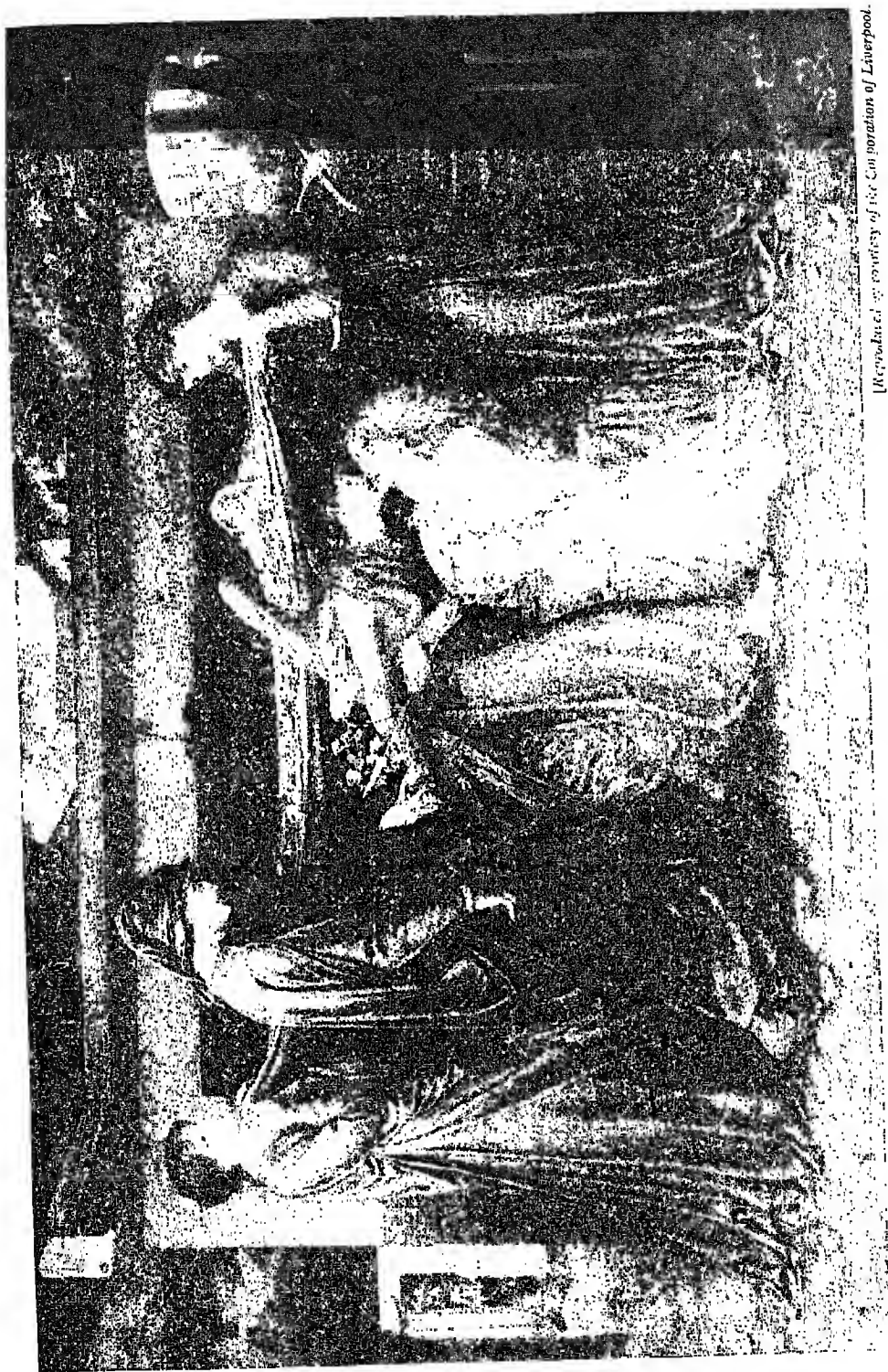
allows his plays to be played by us also with the simplest of means. In a recent production by the London Theatre Studio,

the wood in *A Midsummer Night's Dream* was indicated by a single tree trunk placed centrally, with exquisite effect. Such a tree trunk might be a profile-piece; or it might be indicated by an arrangement of the back or traverse curtains; these, if hung at their full width at the top, but bound tightly together below around a thick pole or a very thick rolled padding of newspaper, and weighted at the bottom, will make a good shape for a trunk with spreading branches, especially if it is lit with a green light, Plate XVIII. This type of simplification allows all the attention of players and audience to be concentrated on the drama itself, provided that however simple the setting may be it is carried out perfectly. Here, as in all stage presentation the golden rule is "only attempt what can be adequately fulfilled."

MONA SWANN.

Plate XVIII  
Back or Traverse—curtain tree.





*From the painting by Rossetti*

### DANTE'S DREAM

This picture shows, Dante guided by the Pilgrim Love into a poppy streamer above, where on her bier lies the dead Beatrice. Love is stooping to kiss her; angel figures hold a sort of baldachin above her prostrate form; in the background are glimpses of Florence.

*[Reproduced by courtesy of the Corporation of Liverpool.]*

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# **SPEECHES FOR NOTABLE OCCASIONS**

This article deals firstly with the Principles of Speechmaking as exemplified by great orators of the Past, and secondly with a number of Specimen Speeches for Notable Occasions addressed to Pupils in Senior Schools.



*(Reproduced by courtesy of The Illustrated London News)*

CONSTITUTIONAL CRISIS CAUSED BY THE ABDICATION OF KING EDWARD VIII.—THE PRIME MINISTER DELIVERING THE SECOND STATEMENT IN THE HOUSE OF COMMONS

# INTRODUCTION

## I.

THE English are proverbially bad speakers, and their failure to excel in this art has been attributed to several causes. One cause that is seldom given is their failure to realise that speaking is an art and, like other arts, needs serious study and frequent practice.

Among other causes cited is the peculiar psychological make-up of the Englishman. Now there is no doubt that the Englishman has a peculiar and distinctive outlook which is not shared by any other nation, particularly in his attitude to emotion and things emotional.

G. K. Chesterton in his *Victorian Literature* has well illustrated this point. "The Germans," he says, "like the Welsh, can sing perfectly serious songs perfectly seriously in chorus: can with clear eyes and clear voices join together in words of innocent and beautiful personal passion, for a false maiden or a dead child. The English," he goes on to say, "couldn't do this even for beer." He confesses that the English can sing in chorus louder than other Christians, but their songs must have in them something "shamefaced and rowdy." If the matter of the songs is emotional it must be at the same time "broad, common and comic." "If it be patriotic it must be openly bombastic and indefensible like *Rule Britannia*."

This attitude is well illustrated in the popular songs of the Great War. The French could sing *La Marseillaise* with patriotic fervour, while the English would reply with *Tipperary*. The fact seems to be that whatever emotional feeling an Englishman may possess he suppresses it or hides it under a cloak of apparent frivolity.

A German student after a year spent in this country, during which he had mixed with cultured people, remarked to the

writer that what had struck him most was that the English never talked about anything of serious import. He complained that the English took nothing seriously except golf, cricket and sport generally, and the women's conversation was mainly about dress, amusements, or servants. The answer given, which I am afraid did not convince, was that in reality the English did feel deeply and think seriously, but the triviality of their conversation was a mask assumed to hide serious feelings and thoughts which it was not considered "good form" to display.

Yet in spite of what has been said, the English on certain occasions manifest emotion and sentiment strongly. Foreigners were surprised at the emotional outburst at the Coronation. More surprising still is that most illogical manifestation of deep feeling at a Cup Tie having its most inappropriate outlet in singing *Abide with me*!

As one of the functions of effective speaking is to stir up sympathetic emotion in an audience, it is well to have the peculiar emotional characteristics of our nation in mind.

The other reason—and perhaps the most fundamental—why English speaking is so frequently ineffective, is that mentioned before—the failure to realise that speaking is an art. Most of us have suffered at public meetings and in churches from bad and boring speakers. Just as there are still some who believe that it is unnecessary to master the art of teaching; that anyone who has the requisite knowledge receives in some mysterious way the grace and ability to impart it, so many speakers do not realise the fact that speaking is an art, and a separate art with its own history, principles and practice. Compare it with one of its sister arts, music. What public performer would dare to confront an audience without being qualified by a long and arduous preparation? What instrumentalist

would risk playing in public a piece of music badly or insufficiently prepared? A musical audience even expects the public performer to have memorised the musical score, and would be severely critical of any faltering or hesitation. And yet—and this is where we are inconsistent—we patiently endure the flounderings and inanities of untrained, insufficiently prepared speakers, who inflict on us badly phrased, badly spoken discourses, and even feel that it is indecent to criticise them.

The moral of this last paragraph is that speaking is an art which must be studied; that a speaker has no right to waste the time of his audience by a badly delivered or badly prepared speech; that speeches should be prepared and memorised beforehand; that in general, as in music, a speech should not be read, for speeches read are usually an abomination; and finally that some freedom of criticism should be employed with regard to speech as is used in music, poetry and literature.

Training is necessary, for the born speaker like the born teacher is rare. Bernard Shaw, himself a very effective speaker, recognises two schools of oratory in Great Britain, the first being the House of Commons, the second Hyde Park. But learning by practice without principle as in teaching is a method that might prove disastrous. Whenever a defect manifests itself in adult life the schools and teachers are blamed—frequently unjustly. In this case the whole educational system with the teacher must shoulder a part of the blame. Under our present arrangement, with the emphasis laid on written answers to questions at examinations, it is natural that insufficient attention should be paid to speech. It is possible for a pupil whose speech is outrageous as regards pronunciation, whose voice is unpleasing, to obtain high distinction in the subject known as "The English Language." There is no oral examination in English at the matriculation examination.

At the present time, speaking is becoming increasingly important, partly owing to

broadcasting and the sound films. The general public has a greatly increased opportunity of hearing good and bad speech. In broadcasting, a bad speaker can easily be eliminated by a turn of the switch—unhappily an impossibility in a lesson, lecture, public speech, or sermon. However, it is likely that audiences will develop a higher standard of criticism and will show themselves increasingly intolerant in the future of bad and ineffective speakers.

## II. LESSONS FROM THE PAST

**Introduction.**—Rhetoric was highly esteemed by the Ancient Greeks, an eloquent speaker being regarded as a divinely-inspired being. In the Homeric poems there is a statement that from the mouth of Nestor speech flowed "sweeter than honey," while the words of Ulysses are described as falling "like flakes of snow." In fact the three greatest gifts a mortal can have according to Homer are beauty of body, soundness of intellect, and divinely-given power of speech.

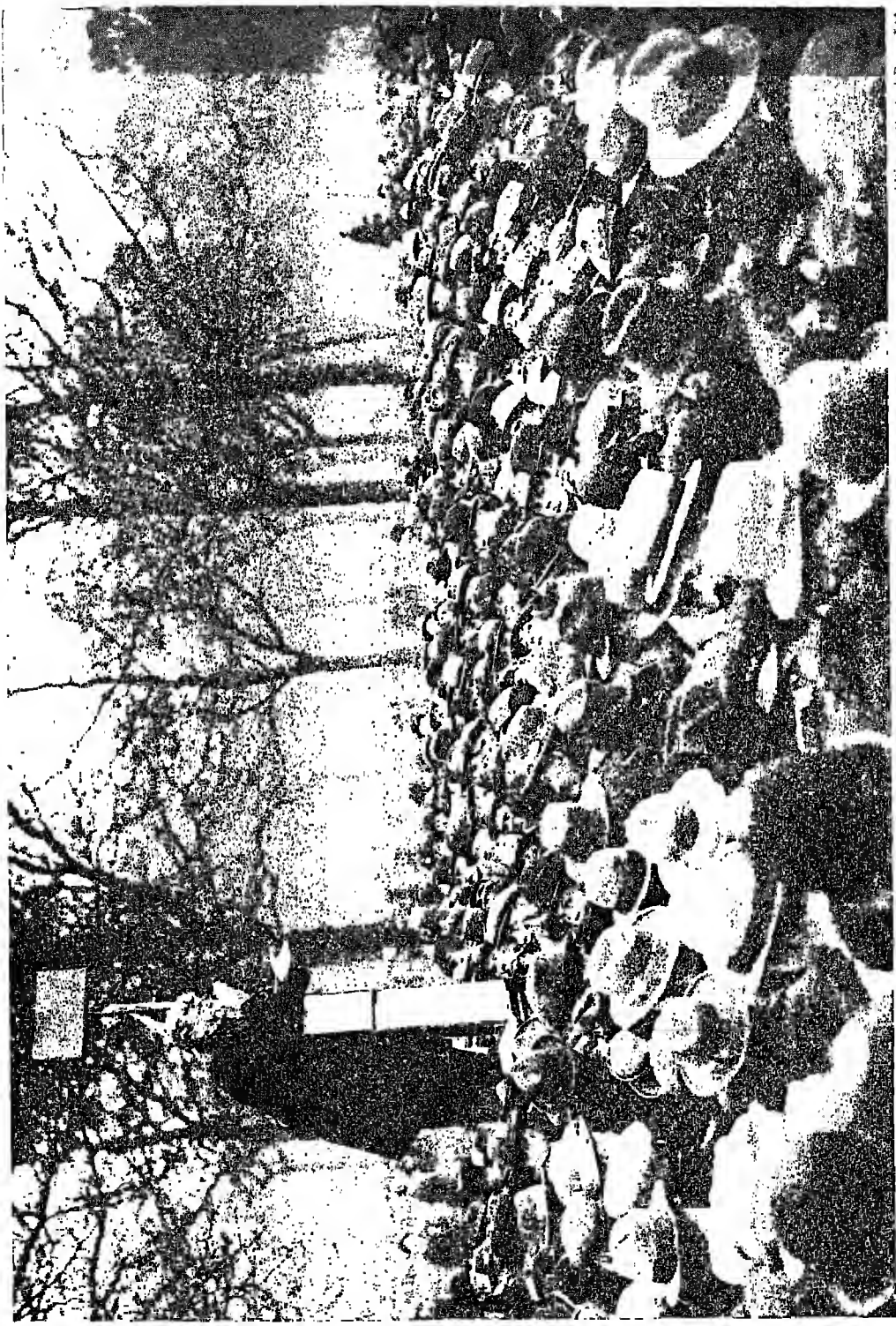
Of course, in those remote ages, there was no attention given to the science and art of oratory, as it was regarded as a gift from above.

The first serious attention given to the art of speech was in Sicily among the Greeks settled there, after 466 B.C. After the expulsion of tyrants from Greek cities, there arose many claims to land from which citizens had been dispossessed. Many law cases had to be settled and there occurred an immediate demand for instruction in the art of effective speaking. This demand was supplied by a Greek named Korax who wrote a book on the rules of the art.

The most famous of all the ancient books on rhetoric was that of Aristotle, who in accordance with his usual custom collected and examined all the works on the subject, and then produced his masterpiece.

It will be worth our while to glance at this product of a master-mind, for Aristotle's





ORATORS IN HYDE PARK

*[Photo: Central Press Ltd.]*

analysis may put the whole subject in a clearer light and, to some extent, make the would-be speaker conscious of the arts that may be employed.

Aristotle firmly established rhetoric as a separate branch of human knowledge. Korax had defined it as the "art of persuasion." Now it will be seen at once that this definition makes rhetoric immoral if its object is persuasion at the expense of truth. Again the same definition might apply to the use of torture, to bribery or other illicit and questionable practices.

The art was lifted to a higher plane by Aristotle's definition; namely, the art of discovering the available means of persuasion in each case.

**Kinds of proofs.**—The methods or "proofs" used in order to persuade are either artificial or not artificial. The artificial proofs are three:

1. Ethical.
2. Pathetic.
3. Logical.

1. *Ethical proof.*—Ethical proof consists in the speaker making such an impression on the audience that they are willing to trust and believe him. It is most important if a speaker wishes to persuade his audience that they should be given a good impression of his character. "He should make them feel," says Aristotle, "that he possesses intelligence, virtue, and goodwill." (See Note 1 at end of section.)

2. *Pathetic proof.*—The pathetic proof consists in having the power to stir up the emotions of the audience. In order to do this successfully the speaker must have a knowledge of the psychological character of his audience. He must know what are the characteristics of young people, of old, of rich and of poor in order successfully to appeal to them.

We might also add that he ought to have some knowledge of the psychology of crowds. (See Note 2 at end of section.)

3. *Logical proof.*—The logical proof consists in the use of deductive or inductive

methods. In the former we proceed from a general statement or general law which we take for granted, or which we assume to be proved beyond doubt, and apply it to individuals or circumstances. In the latter we start from certain observations of particular instances and proceed to a general law, or statement, which generalises on the facts observed. (See Note 3 at end of section.)

**Three kinds of rhetoric.**—Aristotle next divides speeches into three kinds:

1. Deliberative.
2. Forensic.
3. Epideictic.

1. *Deliberative rhetoric.*—By deliberative rhetoric Aristotle means that in which we deliberate with regard to the best policy to pursue; where we have to make up our minds with regard to the future. There are five topics of deliberative rhetoric:

- (a) Ways and means of accomplishing something in the future.
- (b) Decisions of war and peace.
- (c) National defence.
- (d) Commerce.
- (e) Legislation.

So, in accordance with this division, it appears that statesmen, politicians, business men, even boards of governors and teachers' committees, are very much occupied with this branch of rhetoric.

The deliberative speaker persuades or dissuades his audience with a view to their happiness, or as we would say nowadays, with regard to their interest or advantage; or, if we think of boards of governors or teachers or other committees, with regard to the interest or advantage of the organisations which they represent.

It can be seen that in order to carry out his objects effectively, the orator must have in addition to his arts a formidable equipment in political and other knowledge. Aristotle advises the orator to be able to discriminate clearly between the various forms of government—democracy, oligarchy, aristocracy and monarchy. If he were alive

nowadays, he would advise political speakers to have a full knowledge of the arguments for and against Communism, Fascism, Republicanism and Monarchy. (See Note 4 at end of section.)

2. *Forensic rhetoric*.—Forensic rhetoric is chiefly employed in the law courts. The word "forensic" is connected with the Latin "forces," "forum" and the word "forest," and means that rhetoric which is employed in the open air, or in the forum where law cases were heard. It deals with accusation and defence, and it uses, mainly, the logical proofs deductive and inductive. For in building up a case against an accused person the procedure is at first inductive: facts are collected from detectives and witnesses pointing to the judgment or general statement that the person is guilty or not guilty. The opposing counsels re-state the facts in different ways, one drawing a conclusion favourable, the other a conclusion unfavourable to the prisoner. This procedure is mainly deductive. The summing up of the judge is an endeavour to give an impartial view of the facts; the jury's decision is a deduction from the facts presented.

3. *Epideictic rhetoric*.—By epideictic rhetoric is meant that which is concerned with praise or blame. Now the objects of praise are virtues, or virtuous actions, and the objects of blame are consequently vices and vicious actions. The things which produce and result from virtue are noble and those which produce and result from vice are shameful. For example, those things which produce courage, justice, temperance, gentleness and wisdom, are noble, and so are the results of these virtues. Deeds done from altruistic motives, or when the prize is only honour, from patriotic, or unselfish motives, where the public interest is considered, are to be praised.

In praising a person it is useful to employ what is called amplification. If the man is the only one to have done this deed, or if he has excelled all rivals; if it can be shown that in the circumstances such a deed could hardly be expected; or if he has done the

deed many times; all these can be praised as the marks of an outstanding character.

Another way of praising is by comparing his deeds with the achievements of others, eminent men if possible. Suppose the object of praise cannot be compared with eminent men, then his achievements can be compared with those of the average man. The whole object of this branch of rhetoric is to use all devices to enhance the character of the man to be praised. It will be appreciated that the study of this type of speech would be useful to a chairman introducing a new member of parliament; to a headmaster on many occasions and particularly in introducing a famous person who has come to present prizes.

**Conclusion.**—In conclusion, it may be pointed out that examples from history or fables (see Section III) are most useful in deliberative; logical argument (see Section IV) in forensic; and amplification (see Section IV) in epideictic or laudatory rhetoric.

## NOTES

### 1. Ethical proof.

(a) For an example, see note on the narrative of Brutus's speech, Section V.

(b) For another example, see note on the narrative of Antony's speech, Section V.

(c) A speaker, if necessary, can make his audience feel that he has intelligence by the selection of his references; by his quotations from learned authors; by the clear and logical nature of his arguments; by the application of facts and ideas from one branch of knowledge to another; e.g., the theory of evolution to the development of higher forms of conduct or to higher ideals of politics. If he already has a reputation for learning or intelligence; if he already holds a distinguished position, he must be careful that his speech maintains his reputation.

(d) His virtue will be manifested by his choice of maxims, the ideals he puts before his audience, but most of all by what the

audience already know of his career and his conduct. It is usually the duty of the speaker who introduces a chief speaker to manifest his virtue for him. (See also Section III and Section IV.)

(e) If a speaker has succeeded in persuading the audience of his possession of virtue, they will naturally believe that he is a man of good will; i.e., one whose virtues will be translated into action; one whose words have weight and importance, one who is worth listening to.

**2. Pathetic proof.**—For examples, see the narratives of both Brutus's and Antony's speeches in Section V. See also the model speeches on *Appeals for Funds*.

The chief feelings which the speaker aims at arousing are:

(a) *Sympathy*, by the narration of a pitiful story or by picturing a scene of distress, or putting oneself in imagination in the place of somebody blind or crippled.

(b) *Anger*, by a story of injustice (cf. Nathan's parable, II Samuel 12).

(c) *Shame*, by making the audience realise how far short they have come in their standards of life, or by narration of disgraceful acts in our country's history.

(d) *Reverence and awe*, by demonstrating the insignificance of man in comparison with the immensity of the universe, using for this purpose the discoveries of modern astronomy, or the tremendous epochs of time demanded by geology for the formation of the earth.

(e) *Self-interest*. One of the most powerful pathetic proofs is, unfortunately, the appeal to the self-interest of the individual. The political orator frequently makes use of this appeal. The question at issue is not, "What is for the greatest good of mankind or of the State," but, "What material advantage the individual or the country will reap from the projected course of action."

Another matter that must be borne in mind by the speaker is that it is possible to arouse an antagonistic feeling in the audience by seemingly unimportant and trivial par-

ticulars, exaggerated mannerisms, a mincing ultra-refined type of speech or, on the other hand, lack of polish, dialectical or vulgar speech, inaudibility, or a too aggressive manner. A good example of offence caused by mannerisms and speech is found in Shakespeare's *Henry IV*, Part I, Act I, Scene 3, where Hotspur relates how after the battle he was accosted by a courtier "neat, trimly dressed," scented, full of affectation, and with irritating mannerisms. When Hotspur was breathless and faint, bleeding from his wounds, this man:

". . . made him mad  
To see him shine so brisk, and smell so  
sweet,  
And talk so like a waiting gentlewoman."

### 3. Logical proof.

(a) *Deductive*.—This usually takes the form of a syllogism. An example may be taken from the trial of Clive. The general principle laid down was:—All servants of the State who take personal presents from natives are acting wrongly.

Then comes the particular application:—Clive, a servant of the State, had taken presents.

The conclusion which cannot be escaped is:—Clive had acted wrongly.

Parliament, however, shrank from drawing the conclusion, and a motion was carried that "Lord Clive had at the same time rendered great and meritorious services to his country."

Sometimes the argument may be put in this way:—"This light is either red or green. It is not red. Therefore it is green."

Or it may be put in the form of a dilemma:—"If this man believes what he preaches, he is a fool; if he does not, he is a hypocrite. But he must either believe or not believe; therefore he is either a fool or a hypocrite."

An argument like this may be contradicted in this manner:—"If this man believes what he preaches, he is not a hypocrite; if he does not believe, he is not a fool. But he must

either believe or not believe; therefore he is neither a fool nor a hypocrite."

In order to use these types of argument with skill, a knowledge of logic is necessary (see Section V).

(b) *Inductive* (see Section II).—The aim of the process called induction is, by observation or experiment, or both, to arrive at a satisfactory explanation for our experience. It is the process by which all scientific knowledge is established, and we are constantly using induction, whether we are conscious of it or not, whenever we try to give an explanation of our experience. The procedure is usually as follows:—We observe certain facts; we form a hypothesis to explain them. The hypothesis ought then to be tested to see if it is the best explanation possible; if another hypothesis explains the facts better it must be substituted for the former; for example:—Disease falls on an uncivilised tribe. First hypothesis: The gods are angry; the people offer sacrifices; the pestilence continues. Second hypothesis: A member of the tribe has bewitched them; they put him to death; no result. A European doctor appears; he observes the character of the disease; he investigates their water supply, and finds it contaminated. Hypothesis: the disease is due to the water supply. He tests this by remedying the defect, and the disease disappears.

The same type of reasoning is often used in the *historical parallel*; Assyria, Egypt, Babylon, Greece and Rome are examples of empires based on force; they have all perished. Hypothesis: All empires based on force will perish. Of course this hypothesis may be unsound, and at best it is only probable; it can be established only by proving that there is a connection between the establishment of power by force, and the decay of a nation. (See note on *Analogies*, Section IV.)

**4. Government.**—In dealing with arguments about government, it is best to go right to the heart of the matter and lay down as a general principle the following,

which few will dispute: A good government is one which is framed and administered for the common good of all classes, whether the power be in the hands of one, of a few, or of many.

Thus a monarchy, an oligarchy or aristocratic government, or a republic, may all be good governments. Each of these types may be perverted: a monarchy may become a tyranny, so may an oligarchy or even a republic if the government is carried on in the interests of particular individuals, or particular classes.

In dealing with Fascism or Communism the question must be asked, "Is this type of government for the common good of all classes?" If not, it is, to that extent, bad.

The chief objection to Communism is of a psychological nature: Human beings are naturally more interested in and more careful about their own possessions than the possessions of the community. There is a certain magic in the feeling of ownership. "The pleasure that we take in anything is increased beyond expression when we esteem it our own." (Aristotle, *Politics*.)

Only a state of crisis would justify a dictatorship.

### III. LESSONS FROM THE PAST (continued)

#### Proofs common to all forms of rhetoric.

1. *The historical parallel.*—In order to speak effectively, the orator must often make use of what are called examples. There are two kinds: (1) the historical parallel, and (2) the artificial. By artificial parallel is meant the use of a fable or fictitious story in order to illustrate and enforce the speaker's meaning. The example of the historical parallel given by Aristotle would be helpful in a speech of a deliberative nature, where the question was of peace or war. Suppose the facts were that the Great King (of Persia) was attacking Egypt. The speaker is in favour of war with Persia because in former times Darius attacked Greece only after he

had secured Egypt; Xerxes conquered Egypt first and afterwards invaded Greece, and as it was in the past so it will be in the future; if this present King conquers Egypt he will then attack Greece.

Thus in modern times a speaker on the present condition of Europe might forecast the ruin of European civilisation using the historical parallel. All the ancient civilisations, the Babylonian, the Assyrian, the Persian, Greek, and Roman were founded on force, on the power of the sword. All of them have perished. Can we therefore expect that our boasted European civilisation will endure?

Or take another historical parallel to enforce the same prophecy: The wonderful Greek civilisation, the admiration and despair of all the generations which have followed it, with its triumphs in art, drama, literature, philosophy and architecture, for a brief period a brilliant light in a world of darkness and ignorance, perished miserably. The Greeks with all their learning had not learned one simple thing that a child could easily understand. They had not learned that unity is strength. So they consumed their strength in petty quarrels among themselves and fell an easy prey to an uncultured barbarian.

When in Europe of the present day, nation strives against nation; when the only effective argument is brute force; when a great nation cannot be trusted to keep its solemnly plighted word; when the daily Press is full of rumours of war, how can we expect European civilisation to last?

We condemn the Greeks for their foolishness; we have their terrible ruin before us in the pages of history; yet we do not profit by their example. When we have weakened ourselves sufficiently by our folly, our fate may be the same.

The historical parallel has been used very effectively by writers of rhetorical prose, notably by Macaulay (see Note 1 at end of section).

In the above examples the reader will probably note other devices, such as the use

of repetition, the cumulative effect of similar clauses, and the suggestive power of a question.

2. *The fable*.—The fable is also very useful in arousing interest and pointing out a moral.

An example of the fable given by Aristotle is as follows: The people of a certain Sicilian town had made Phalaris their military dictator and were going to give him a body-guard. In order to dissuade them from thus making their dictator all-powerful and making slaves of themselves, Stesichorus told them the following story. A horse had a field all to himself until a deer came and spoiled the pasture. The horse not being able to drive out the deer by himself, asked a ram to help him. The ram consented to drive out the deer if the horse would allow him to put a bit in his mouth, and to mount him, armed with javelins. Having agreed, the horse was mounted, but instead of being avenged he was enslaved by his new master.

"Now citizens," said the orator, "take care you do not fare like the horse. You have the bit in your mouths already; if you give him a guard and allow him to mount you will be finally enslaved to Phalaris."

It would not be difficult to use a fable of this kind with regard to modern conditions in Italy, Germany and Russia. When historical parallels cannot be found, Aristotle advises the speaker to use fables, even to invent them. Fables are easier to find, but historical parallels are more effective (see Note 2 at end of section).

3. *Maxims or proverbs*.—A maxim is a statement not about a particular fact, nor about things in general, but may be defined as a general statement about desirable or undesirable conduct. Thus "Shakespeare is a great poet," is not a maxim because it is a particular statement; "All bodies attract one another," is not a maxim, because it refers to things in general. But statements such as, "Everyone can find an excuse for what he wants to do," or "One should not burn the candle at both ends," would be regarded as maxims.

A maxim may have a reason appended to it, as in one example given by Aristotle: "No man of good sense should have his children brought up over-wise: for they will become slothful and will also reap the jealous dislike of their fellow-citizens."

If the maxim is a well-known one it is better to leave the explanation to be supplied by the hearers, but where the maxim is startling or paradoxical it will be necessary to state the reason.

Sometimes it may be necessary to contradict popular maxims, and this is a frequent device of some speakers. For example, "Safety first" may be regarded as a maxim. A speaker using the historical parallel might say, "If England had followed this policy in the past, if Wellington, Nelson, Clive and Wolfe had had as their motto 'Safety first,' there would have been no British Empire."

Or again, "We are often told that we should be temperate in all things, or that we should do nothing excessively. It therefore follows that we should hate evil and bad men in moderation!"

Or again, "Over and over again speakers have said that education is one of the greatest goods of human life. In my view it is a crime, for the child is made to grow in an unhealthy physical environment instead of playing in the open air; his mental growth is stunted by useless subjects, and he runs the risk of moral corruption by evil companions."

G. K. Chesterton and Bernard Shaw both have taken delight in controverting popular beliefs and maxims in a similar manner to the above, and this procedure is very beneficial for the majority of the non-thinking public, for most people do not trouble to question the truth of popular sayings (see Note 3 at end of section). Even if this type of argument, which is purposely stated in an exaggerated form, fails to persuade, yet it shakes the reader or the hearer out of his accustomed rut, and is a stimulus to further thought on an aspect of a subject hitherto neglected.

Bernard Shaw invited to address a meeting

of teachers told them that teachers were all frauds, his view being that professional people such as doctors and lawyers make their money by exploiting the ignorance of the public, and they are therefore frauds. Teachers are professional people. It is not difficult to draw the conclusion.

The members of an audience are pleased when they hear stated in the general terms of a maxim, sentiments with which they agree owing to each man's particular experience. Thus one type of audience would be delighted to hear a maxim of this nature: "It is a mistake to educate the children of the poor, as it makes them discontented with their lot." The same maxim might raise a storm in an audience of another type. Hence, in order to use maxims well, the characters of the audiences must be studied—at least, if the speaker wishes to please his hearers. Their general character and their likes and dislikes must be guessed at, and the speaker must put into general form, or the form of a maxim, their views on various subjects.

Another advantage of the maxim according to Aristotle is that it gives a moral character to a speech. It increases the regard of the hearers for the moral character of the speaker, for it appears to manifest the character of the speaker. "If the maxims are good, they give the appearance of a good character to the man who uses them." (See Note 4 at end of section, and Note 1d, Section II.)

## NOTES

### 1. Examples of the use of the historical parallel.

(a) Macaulay in his essay on *Clive* gives a very forcible illustration.

In dealing with the fall of the Mogul Empire in India, the first parallel suggested to his mind is the fall of the Roman Empire, but instead he compares it with the ruin that overtook the Empire of Charlemagne. The passage referred to begins: "Charlemagne was hardly interred when the imbecility and disputes of his descendants began

to bring contempt on themselves and destruction on their subjects."

(b) Burke in his speech on *Conciliation with the Colonies* makes very effective use of the historical parallel. His object is to protest against the use of force to try to coerce the rebellious American colonists. He showed that (i) Ireland had always been in rebellion and force was of no avail to bring her to subjection; what had pacified Ireland was the granting to the Irish of the same privileges and liberties as the subjects of Britain enjoyed. (ii) Next he showed that Wales, though nominally conquered by Edward I, was in perpetual disorder. Laws were passed to prohibit sending arms into Wales; all kinds of severe statutes were passed, but in vain. It took two hundred years for the English to learn that the only way to pacify Wales was to grant the Welsh the same privileges and liberties as Englishmen. This was done in the reign of Henry VIII, and the Welsh gave no more trouble. Similarly the counties of Chester and Durham, which were both in a disturbed state, were pacified by the removal of their grievances and not by the employment of force.

It seems probable that if Burke's advice had been followed there would have been no rebellion in the American colonies.

(c) A speaker of to-day might add to the examples given above the case of South Africa after the Boer War when the Boers, after being subdued, were granted self-government—a policy much criticised at the time but proved wise by the loyalty of the Boers during the Great War. Or the same idea of the ineffectiveness of force might be illustrated by the failure of the British Government to subdue Ireland by force after the rebellion during the Great War. Another illustration is the failure of the early Roman emperors to exterminate the Christians by persecution, and the failure to eradicate Protestantism in England in the reign of Queen Mary.

(d) Aldous Huxley in a pamphlet on *Pacifism* makes use of the historical parallel to answer the objection that non-resistance

means extermination. He points out that the doctrine of non-resistance was taught and preached by the early Church. Yet the Church grew and flourished in spite of persecution. This argument might be met by another historical parallel. In Spain, force was successful in suppressing the Reformation, but its application involved absolute extermination of the Protestants. Again, force has apparently up to the present been successful in Germany, Russia and Italy. The general conclusion seems to be that force can be successful only if it results in the extermination of the opposing party.

(e) Burke, in arguing against the imposition of the tax on tea, says about the American colonists: "The feelings of the Colonies were formerly the feelings of Great Britain. Theirs were formerly the feelings of John Hampden, when called upon for the payment of twenty shillings."

**2. The fable.**—To the fable must be added the story and the parable, all very effective means of illustration. The main functions of a story are to entertain and amuse, but in a speech this function is of secondary import. The story should be used only as an illustration of the speaker's meaning; it may also point a moral. The fable and the parable, while also illustrating, point to the application of a principle (cf. the fable of Stesichorus) or a moral.

Several examples of the use of the story will be found in the model speeches. In Section VI the right and wrong uses of the story are illustrated.

### 3. The paradox.

(a) The occasional use of a paradox in a speech is effective, as it shakes the audience out of its passive acceptance of popular opinions. One way of making a paradox is to contradict a popular maxim.

Thus: "A rolling stone gathers no moss." The moral of this proverb is directly opposed to that spirit of adventure by which the world has been explored, and the powers of nature have been subdued, etc. Is it an



estimable thing to become moss-grown? In youth we should be rolling stones. Illustrate by Kingsley's well-known poem:

"When all the world is young, lad,  
And all the trees are green,  
And every goose a swan, lad,  
And every lass a queen;  
Then hey for boot and horse, lad,  
And round the world away  
Young blood will have his course, lad,  
And every dog his day."

(b) Bernard Shaw in his preface to *Androcles and the Lion* states that the Christians of to-day are not followers of Christ. They are followers of Barabbas, having stolen the name even of Christians. For nearly 2,000 years we have had war and injustice on the earth, for we have never followed Christian principles. Why not give Christianity a chance?

(c) Each of the so-called Maxims of Method may be contradicted; e.g., "Proceed from the known to the unknown." It would be as true to say: Proceed from the unknown to the known. Our object is to take what is unknown to the child and to make it known.

(d) "God made the country and man made the town" (Cowper). Did God make the country? Man by his labours has changed the whole face of the countryside. The country in civilised regions is as much man-made as the town.

(e) "Perhaps Ecclesiastes was wrong (in saying: 'There is nothing new under the sun') and Mr. Priestley is right, 'In this new Dimension races are to the swift, and battles to the strong, riches to men of understanding—and full houses to playwrights of skill.'" (James Agate in criticism of Mr. Priestley's play, *I have been here before*.)

(f) G. K. Chesterton in an essay on detective stories states and illustrates the paradox that the town is more romantic than the country.

(g) That we are becoming more civilised, that we are progressing, may be denied if the test of civilisation is regarded as a higher

ideal of conduct. Most people mistake increased comfort for increased civilisation.

(h) A case may be made out that the increased knowledge of science is a curse rather than a blessing, when we consider what uses are being made of our knowledge in war and in medicine. In war we kill the young and strong, and by medical cure we preserve the old, weak and diseased.

**4. Maxims.**—A good hunting ground for maxims is the *Book of Proverbs*. Here are a few taken at random:

(a) Even a child is known by his doings.

(b) A wise son maketh a glad father.

(c) Love not sleep lest thou come to poverty.

(d) He that hath knowledge spareth his words.

(e) Even a fool when he holdeth his peace is counted wise.

(f) Boast not thyself of to-morrow for thou knowest not what a day may bring forth.

(g) Open rebuke is better than secret love.

Another good source is the *Book of Ecclesiasticus* in the *Apocrypha*:

(a) Sweet language will multiply friends.

(b) A faithful friend is the medicine of life.

(c) Better is a live dog than a dead lion.

(d) A friend cannot be known in prosperity, and an enemy cannot be hidden in adversity.

(e) A beautiful woman without discretion is like a jewel in the snout of a swine.

(f) Honour a physician with the honour due unto him for the uses which ye have made of him: for the Lord hath created him.

The following is a list of maxims and quotations from various sources:

(a) If a man cannot find the real cause of a thing, he will invent one.

(b) The virtue that needs to be guarded is scarce worth the sentinel. (Goldsmith.)

(c) Use your brains or you will lose them.

(d) We can always find a good excuse for what we want to do.

(e) God created man in his own image and man returns the compliment.

(f) If God did not exist, it would be necessary to invent Him.

(g) Disproportioned friendships ever terminate in disgust.

(h) All objects and people that we make our necessities, end by becoming our masters.

(i) A married couple should remember that they were lady and gentleman before they were man and wife.

(j) Better to be a philosopher dissatisfied than a pig satisfied.

(k) One can fool all the people some of the time, and some of the people all the time; but no one can fool all the people all the time. (Abraham Lincoln.)

(l) The fool thinks he is wise but the wise man knows that he is a fool. (Shakespeare, *As You Like It*.)

#### IV. LESSONS FROM THE PAST (continued)

##### Diction and style.

*Diction.*—It is not enough to know what to say; we must know how to say it in the right way. The art of delivery is concerned with the management of the voice; of knowing how to use it for the expression of each feeling; and of adapting it effectively to each subject. This art, Aristotle confesses, has been neglected, but as rhetoric is concerned with persuasion all effective means must be studied.

This art is like the art of the actor, and on the whole is a natural gift.

Diction or the art of arranging our words is mainly the product of art. The chief objects to be aimed at in diction are clearness, appropriateness or suitability to the subject in the choice of words and phrases. The style should be dignified, and should be appropriate to the speaker, the audience and the subject. By this latter is meant that important subjects should be treated in a way that makes them seem important, that is, in a grand manner, while trivial or unimportant subjects should be treated as trivial and unimportant. The language

should vary according to the feeling expressed, whether shame, indignation, pity or admiration. The appropriateness of the language used and the skilful expression of feeling help to persuade, for the audience can thus be made to sympathise with the speaker.

Each class and each age have different characteristics and these must be borne in mind by the orator. A trick that is often successful in persuading, is asking the question, "Who does not know this?" or stating, "Everybody knows that. . . ." The hearer, even if he does not know it, pretends he does out of shame.

This device, says Aristotle, is very much overdone. We may compare it with Macaulay's frequent expression, "Every schoolboy knows."

*Style.*—Two contrasted styles are to be distinguished: (1) the running style, and (2) the compact or periodic style. By the running style, Aristotle appears to mean a string of what are now called loose sentences, where the sense is not complete until the speaker comes to the end of his discourse. This style is unpleasing, for it is fatiguing, as it appears to lead nowhere. The hearer cannot understand what the speaker is "driving at;" the speech is indefinite and the hearers become tired and bored before the end.

The periodic style on the contrary is compact; it consists of periods, or sentences, each period having an end in itself. Each sentence, whether it is simple or complex, has a definite meaning and is a step forward in the discourse. Hence this style is pleasing because the hearer always fancies that he is learning something by each sentence, and is proceeding in an orderly manner to the conclusion.

Periods must not be too short, or too long. Sentences which are too short bring the hearer up too abruptly. Long sentences on the other hand cannot be grasped by the hearer and he falls behind in comprehension.

A period consisting of more than one clause may be simply divided or antithetical. An

example of a period simply divided would be, "I heard the speech and I thoroughly enjoyed it." An example of an antithetical period is, "It often happens that the prudent fail, and the foolish succeed."

Antithesis well used is pleasing to an audience, and adds effectiveness to a speech. (See Note 1 at end of section.)

#### The means of giving vivacity to a speech.—

Starting from the principle which seems sound, that all people take a natural pleasure in learning something new, Aristotle states that with regard to the choice of words, those words are pleasantest which give new knowledge. Hence the speaker will make frequent use of metaphor. When the poet calls old age "a dried stalk," he gives us a new perception, bringing two familiar things which have not before been thought of together into the same class. We perceive that they are alike as both have lost their bloom.

The use of metaphor is preferable to the use of simile for in the simile we do not say that one thing is another but one thing is like another, and there is no effort of mind needed; the thinking is done for the audience, their minds do not need to make any enquiry. The reader here may call to mind the pleasure aroused by that wealth of metaphors in John of Gaunt's patriotic speech in *Richard II*, of which metaphors one example will suffice here:

"This precious stone set in the silver sea."

With regard to the *sense* or meaning of the speech, for illustration we should use metaphors; with regard to *style*, the *antithetic* style is the most effective; the third important condition is that the subject should be *set before the eyes* or made real, made to appear as actually existing in the present. Thus the three things the speaker must aim at are:

1. Metaphor.
2. Antithesis.
3. Reality.

How can the speaker set a thing *before the eyes*, making it living and vivid? Aristotle's definition is as follows:

"Those words set a thing before the eyes which describe it in an active state."

"To say that a man is 'four square' is a metaphor since both the man and the square are complete; but it does not describe an active state."

Then are given some examples from Homer to illustrate his meaning:

"Back again plainward rolled the *shameless* stone."

"The arrow *flew*."

"The arrow *eager* to fly on."

"The spear-point shot *quivering* in his breast."

These expressions give motion and life, and so are effective in "setting the subject before the eyes." We may add an illustration from *Richard II*, again from John of Gaunt's speech:

"England, bound in with the triumphant sea,  
Whose rocky shore *beats back* the *envious*  
siege  
Of watery *Neptune*."

This last certainly puts the subject "before the eyes."

Smartness and vivacity are often given to a speech by the use of the unexpected, where the hearer has a little shock such as is given in jokes, riddles, puns; and using words in an unexpected way, but such devices should always be appropriate and should be sparingly used.

Other figures of speech also add vivacity, particularly hyperbole or overstatement; for example:

"The Colonel's face, set like the Day of Judgement" (Kipling). (See Note 2 at end of section.)

#### Varying styles for various types of speeches.

Each type of speech has its proper style. Two classes of speeches may be distinguished: (1) those of a literary and (2) those of a combative type. By the literary style would be meant nowadays the precise and definite style which would be employed in giving a lecture or a talk on a literary or scientific

subject to fairly well educated people. The better educated the audience, the more precise should be the style. For example, an eminent scientist or literary man in addressing an audience of scientists or cultured people would use technical terms and few illustrations. His style would be what Dean Inge has called the *Solid Style*. In a popular lecture on similar subjects he would use a more flowing style with abundant illustrations, similes metaphors, and analogies. The matter would be more spread out. This style the Dean calls *Liquid*. The style where there is little matter and many words suitable for street oratory, but alas! sometimes used in pulpits, and often heard at School Speech Days, is not undeservedly stigmatised as *Gaseous*.

Two types of the agonistic, or combative, speech may be distinguished: (1) the type used in deliberative speeches or in oratory of a parliamentary type where the audience is large, and (2) that used in forensic speech; that is, in the law courts where the audience is comparatively small, and the judge is one person. The deliberative style is like scene painting, and produces its effects at a distance. The subject should be treated, so to speak, with broad strokes of the brush on a large canvas. The illustrations should be striking and fairly obvious, for delicate touches and subtle refinements are out of place. The forensic style on the contrary admits of high and delicate finish. Following the above simile, it might be compared to a small painting manifesting exquisite craftsmanship, or, using another simile, to a combat proceeding rigidly according to the rules, between skilled swordsmen fighting with rapiers. (See Note 3 at end of section.)

Prominent among the devices employed in both forms of the combative style are the repetition of the same word or phrase, and the use of *asyndeta*. But while repeating, the form of the expression should be varied; Aristotle gives an example:

"This is the thief in your midst,—this is the knave, this is the man who sought to be a traitor."

Asyndeton means using sentences without the connecting links or conjunctions. It is far more dramatic in the combative style to say:

"I came, I made my petition, I begged and prayed; he refused to hear me,"

than, "I came and made my petition, etc." (See Note 4 at end of section.)

**The divisions of a speech.**—The next problem is: What are the parts of a speech, and how should they be arranged? The answer is that there are only two *necessary* parts: (1) we must state the matter or subject of the speech, and (2) prove it. The statement necessarily comes first.

The greatest number of parts that may be allowed in a speech are four:

1. The proem or introduction.
2. The statement.
3. The proof.
4. The epilogue.

This division comes perilously near the once famous Herbartian "steps" in teaching; namely, preparation, presentation, association, generalisation, application.

1. *The proem*.—In different types of speeches the proems will be of different natures; sometimes their purpose is to indicate the nature and scope of the subject, sometimes for allaying or exciting prejudice, or for instilling into the audience the idea that the subject is very important. The whole art of the proem or introduction may be summed up in this—making the hearer docile, and making yourself seem estimable, for estimable people are heard with more attention.

2. *The statement or narrative*.—In epideictic speeches or speeches in praise or blame of anyone, in stating the facts on which the conclusion is based it is advisable not to give them in the form of a list or catalogue, as this would tax the memory of the hearers. It is preferable first to decide which qualities of a person are to be praised or blamed, and then arrange the facts accordingly.

Suppose, for example, we had to speak in praise of a man like Clive. His courage, military skill, his lovable personality, his statesmanship suggest themselves as praiseworthy qualities. The facts are then classified and the narrative is divided accordingly. At the termination of each narrative of facts we say:

"These are the facts that demonstrate his lionlike courage; these facts show that he was a born leader of men, etc."

In a law case between two parties, Aristotle would advise the plaintiff's counsel in his statement of the facts to do everything possible to give a good impression of his client's character, and the contrary impression with regard to that of the defendant.

The defendant's counsel should make little use of narration. He must defend by stating either:

(a) That his client did not do what was alleged; or

(b) that, if the deed is acknowledged, that it did no harm; or

(c) that it was not against the law; or

(d) that it was not so important as had been alleged.

In addition, as far as possible, an ethical colour or moral purpose should be given to the narrative part of the speech; e.g., such expressions as: "I wished it to be!" "Such was my deliberate intention." "Although I gained nothing by this deed, I am glad I did it." As people in general find it almost unbelievable that one should act from any motive except selfishness, a speaker in attributing a deed to his own altruistic motives should say something like, "I can hardly expect anyone to believe me; but the fact remains: that is my usual peculiar way of acting."

There is very little scope for narrative in deliberative rhetoric as it is concerned with the future. The chief use of narrative here would be to recall facts to the hearers' memory.

3. *Proofs*.—In forensic rhetoric, when the defendant makes use of any of the four possible pleas mentioned in the last paragraph the plaintiff must try to establish the opposite of the particular plea used. Thus if his plea is that he did not do the deed alleged, the plaintiff must try to establish by his facts that he did. It is an issue of fact in each case:

(a) Whether he did the deed;

(b) whether he did harm in doing it;

(c) whether the law was broken; or

(d) whether it was important.

There is also little room for proof in epideictic speaking; proof or demonstration becomes necessary only when the facts are incredible.

In deliberative speaking, however, in the proof the speaker must argue:

(a) That certain things will or will not happen;

(b) that from an opponent's policy certain things will happen which will be unjust, or

(c) inexpedient, or

(d) will bring about results in a less degree than he says.

It is useful to be on the alert in order to notice any false statement our opponent makes outside the subject he is treating; for if we detect him in this we can argue that he is misrepresenting the subject itself.

Maxims may be used both in the narrative and the proof, for their import is ethical. Since deliberative speech is concerned with the unknown future, it is the most difficult of all; other kinds of speech concern the past which is already known—"even to the prophets."

In answering an opponent, it is first necessary to dispose of all the individual points that he has urged in support of his argument, before stating one's own. This method is advised in a case where an adversary's speech has a great number of points, and has gained great applause; for the audience will naturally be prepossessed in his favour, and before they will be disposed to listen to the opposite point of view the

obstacles must be cleared away. This method seems to have been the traditional procedure in parliament until the time of Mr. Baldwin. When the Opposition brought various objections against the Government policy, the Government leader was supposed according to the rules of the game to reply to them one by one.

Mr. Baldwin is said to have given a shock to old parliamentarians by taking another course—by replying in general, and apparently treating the particular objections as minor and unimportant points, while with his speech he lifted the whole debate to a higher plane.

In other cases, where the points are not many, the opposite plan will be pursued: first our own proposals will be stated, with their proofs, and then the arguments on the other side will be set and disposed of.

Jokes are sometimes of use in overthrowing an opponent, when we cannot obtain the victory by argument. A famous speaker advised that what our opponent said in earnest we should treat with ridicule, and what he said in mockery we should treat seriously. This advice is commended by Aristotle.

4. *The epilogue or peroration.*—In the epilogue our object is fourfold:

(a) To leave a favourable impression in the minds of our hearers with regard to ourselves or to dispose them unfavourably towards our opponent.

(b) Amplification or extenuation. Since we have proved our facts, we must now emphasise their importance or belittle them as the case may be.

(c) Next we must endeavour to work upon the hearers' feelings, to inspire them with pity, indignation or pugnacity.

(d) Lastly we must briefly recapitulate the facts and the way they have been proved. We must begin by stating that we have performed what we set out to prove, if necessary briefly saying what statements we have made and the reasons for them. Then we may contrast our case with the opposing case: "This is what he said; and

this is what I said." Or a question may be used, "What has he proved?" An asyndeton is very effective in closing a speech: "I have spoken; you have heard;—judge." Or, taking another example from a Greek law case, "I have finished the case for the prosecution; I have appealed to your ears, your eyes, your hearts; the case is in your hands; I ask for your verdict." (See Note 5 at end of section.)

## NOTES

### 1. Antithesis.

(a) Conscience is a coward; and those faults it has not the strength to prevent it seldom has justice enough to accuse. (Goldsmith.)

(b) Our family was too humble to excite envy and too inoffensive to create disgust. (Goldsmith.)

(c) The little vermin race are ever treacherous, cruel and cowardly whilst those endowed with strength are ever generous, brave and gentle.

(d) Such was the scheme which, though I did not strenuously oppose, I did not entirely approve.

(e) Better to reign in Hell than serve in Heaven. (Milton.)

(f) Man proposes but God disposes.

(g) True equality comes from the equalisation of wants rather than community of possessions.

(h) She is as useless as she is ornamental.

(i) Paradise was to Adam a home; to the good, home is a Paradise.

(j) The great are under as much difficulty to expand with pleasure as the poor to labour with success.

(k) Be wisely worldly but not worldly wise.

(l) Better a witty fool than a foolish wit.

(m) A great Empire and little minds go ill together. (Burke.)

(n) He had early impaired a fine estate with the dice-box, and a fine constitution with the bottle. (Macaulay.)

(o) The honourable gentleman is indebted to his memory for his jests and to his imagination for his facts. (Sheridan.)

(p) What is true in this book is not new, and what is new is not true. (From a criticism of a book.)

(q) He can bribe, but he cannot seduce; he can buy but he cannot gain; he can lie, but he cannot deceive. (Burke.)

(r) Wit laughs at men; humour laughs with them.

(s) Liberty is being free from the things we don't like in order to be the slaves of the things we do like. (Sir Ernest Benn.)

(t) Men will die for ideals, but they will not die for facts. (Mr. Baldwin.)

(u) The object of a university training is to acquire manners and not mannerisms, and a university tone, instead of a university taint. (Norman Douglas, *South Wind*.)

(v) More real progress in the art of expression is gained by saying vital things plainly than by saying trivial things prettily. (Ballard.)

(w) God cannot alter the past; historians can and do.

**2. Simile, metaphor and analogy.**—Speech came before writing and the earliest examples of most literatures are in a poetic form. Thus the earliest example of Greek literature consists of the poems of Homer, the oldest literature in the English language is the poem of *Beowulf*, which was composed before the English had left their home on the Continent. The language of poetry would be different from that employed in ordinary life; it would be in metre; it would be more dignified; it would contain a wealth of metaphors and figures of speech, and it would naturally soon become archaic and old fashioned.

The language of poetry became one source of the literary and written language as distinguished from the colloquial speech.

Another source was the language of oratory. Even among primitive peoples it would often be necessary for a chief to speak to his people, to rouse their enthusiasm, to stir up their devotion and respect for their leaders, to inflame them against their enemies. The language used would be more stately, less commonplace, more emotional,

abounding more in metaphors and other figures of speech—in short more akin to the poetic type of language than either the colloquial, or the ordinary written language.

It is a reproach to an orator to say that he talks like a book. Some orators adopt a homely style; some a literary and highly finished style, while some popular speakers glory in the use of slang and colloquialisms. The style adopted must be determined by the subject matter, the character and size of audience, and the purpose of the speech.

In style, good oratory, on the whole, ought to be between the literary style used in books and the style used in poetry. As it becomes more impassioned it should approximate closer and closer to the poetic style; as it becomes matter of fact or merely narrative it should approximate more to the literary style; but even then it should make use of oratorical devices and illustrations, metaphors, similes and analogies.

**Use of figures of speech in oratory—simile, metaphor, etc.**

(a) Strike for your altars and your homes.

(b) Ye are the salt of the earth.

(c) He stood foursquare to all the winds that blew. (Tennyson.)

(d) The path of duty was the way to glory. (Tennyson.)

(e) As idle as a painted ship upon a painted ocean. (Coleridge.)

(f) These assertions are only arrows which glance upon the ear.

(g) With the death of this statesman a pillar of the Constitution has been shattered to the dust.

(h) This world is a furnace through which the soul must pass.

(i) Thy soul was like a star and dwelt apart. (Wordsworth.)

(j) This foolish policy has thrown open folding doors to contraband. (Burke.)

(k) Beauty is not Truth but the rose at the lips of Truth; the gem that sparkles in a plain ring.

(l) Language is a dictionary of faded metaphors. (Richter.)

**Analogy.**—Simile, metaphor and analogy all call attention to resemblances. Reasoning by analogy means reasoning according to resemblances. Thus if two objects A and B resemble each other in possessing certain qualities, it is probable that on further examination they will be found to agree in other qualities as well. A simple example of argument from analogy is: "All the observed heavenly bodies are round, thus it is probable the earth is round also." The argument from analogy must not be carried too far; it must be remembered that it gives only probability, not certainty. A wrong use of analogy is illustrated by:

(a) The child is like a plant; it needs sunshine, fresh air, food and water, and watchful care. To subject a child to examinations is like pulling up a plant by the roots to see how it is growing.

(b) A negro preacher, in talking about the Last Day, said that the sheep would be separated from the goats. The negroes were the sheep because they had woolly hair, and the white people must be the goats.

The following are examples of analogies:

(a) Plato's analogy between the Individual and the State. In the Individual he found three aspects of mind:

(i) The intellect.

(ii) The passions.

(iii) The desires.

The proper function of the intellect is to rule over and guide the other two elements. From the passions comes all the energy which enables the intellect to control and to keep in subjection the animal desires. The virtue of the intellect is Wisdom; of the passions, Courage; and of the desires, Temperance. When Wisdom guides, when the passions act as the ally of Wisdom, and the desires are kept under control, the Individual is in a balanced condition.

In the State he finds three classes:

(i) The governors or rulers.

(ii) The soldiers or guardians.

(iii) The trading and labouring classes.

These three classes correspond to the three aspects found in the mind of the Individual.

When the rulers rule according to Wisdom, when the soldiers inspired by Courage act as the allies of the governors, and when the trading classes labour to support the two other classes and do not seek to meddle with government, the State is in a healthy condition.

(b) In the nineteenth century, owing to the progress of machinery, a favourite analogy was to compare the human body or the whole universe to a machine.

(c) Paley, an eighteenth century theologian, tried to prove the existence of a Divine Being by an analogy. From a watch we would infer a watchmaker; from a universe we must infer a Creator.

(d) Burke makes a forcible use of analogy in his speeches; he compares the British Empire to a mighty organism kept in existence by the spirit of liberty which circulates throughout the mighty mass.

(e) A common analogy is that between Body and Mind. As the Body must have exercise and food, so must the Mind.

(f) An analogy between Body and Soul is contained in the words: Man shall not live by bread alone.

(g) Preachers frequently make use of analogy, especially to try to explain the Doctrine of the Trinity. Man is a trinity of Intellect, Emotion and Will.

(h) In talking of the Mother Country and the Colonies we are using an analogy. We might, however, argue that the Colonies should obey the Mother Country because children ought to obey their parents.

(i) Burke gives their distance from the Mother Country as one reason why the American colonies are disobedient, and points out that in the case of distant provinces it is advisable to govern with a loose rein. He illustrates this by an analogy with the body. "In large bodies the circulation of power must be less vigorous at the extremities. Nature has said it. The Turk cannot govern Egypt and Arabia as he governs Thrace. . . ." The Sultan gets such obedience as he can. He governs with a loose rein that he may govern at all.



(j) Note also that fables, parables and allegories are kinds of analogy. Such books as *Gulliver's Travels*, Spenser's *Faery Queene*, *Don Quixote*, More's *Utopia*, Butler's *Erewhon*, Balzac's *Wild Ass's Skin*, are really allegories.

(k) Caesar had his Brutus, Charles I his Cromwell, and George III—may profit by their example.

(l) Because a just analogy had been discerned between the metropolis of a country and the heart of a human body, it has sometimes been contended that its increased size is a disease—that it may impede some of its most important functions, or even be the cause of its dissolution.

(m) An analogy is sometimes made between the growth of an Individual and that of a State. A State like a human being has its youth, its adolescence, its young manhood, its old age and death. Applying this to England, we would regard the times of young manhood as the time of Elizabeth. The conclusion drawn is that England is now in her old age and is approaching dissolution.

**Climax.**—Climax is a figure frequently used in speeches (see note on *Climax* and the climax of Antony's speech, Section V).

#### Examples.

(a) It is an outrage to bind a Roman citizen; to scourge him is an atrocious crime; to put him to death is almost parricide; but to crucify him—what shall I call it? (Cicero.)

(b) What a piece of work is man! How noble in reason! How infinite in faculty! in form, in moving how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals! (Shakespeare.)

(c) But scarcely any man, however sagacious, would have thought it possible that a trading company, separated from India by fifteen thousand miles of sea and possessing only a few acres for purposes of commerce, would in less than a thousand years spread its empire from Cape Comorin to

the eternal snow of the Himalayas. (Macaulay.)

(d) These things (legal and commercial agreements) do not make your government. Dead instruments, passive tools as they are, it is the spirit of the English communion that gives life and efficacy to them. It is the spirit of the English Constitution, which infused through the mighty mass, pervades, feeds, unites, invigorates, vivifies every part of the empire even down to the minutest member. (Burke.)

**Jokes, puns, etc.**—The essence of the joke is the little shock given to the hearer by the saying of something unexpected. Thus a speaker who had unexpectedly received a great honour began his speech:

"I am not going to follow the usual custom observed by the recipients of the honours; I am not going to say that there were others far more worthy of that honour; I am not going to say that I did not deserve it; (pause) because all of my friends have said so already."

The pun has gone out of fashion, although Lord Coleridge in Victorian times gave us his recipe for after-dinner speaking: "I tell one good story; make one good pun, and sit down."

### 3. Agonistic speech.

(a) The deliberative style is like scene painting (see Section III and notes on *historical parallel*). It will be seen that the speaker dealing with a great subject and speaking to a large audience does not deal with details but makes generalisations from great events in history; for example, the broad lessons of Greek history are applied to modern civilisation (see Section III), and the fall of the Mogul Empire is compared in its general result with the fall of the Empire of Charlemagne.

(b) In speeches in the law courts, or in a committee, attention is given to minute particulars; for example, a counsel gives all the facts, even the most trivial, which will tend to establish the guilt or the innocence of his client.

#### 4. Examples of *asyndeta*.

(a) Spain in her provinces is, perhaps, not so well obeyed as you in yours. She complies; she submits; she watches times. (Burke.)

(b) We have invited the husbandman to look to authority for his title. We have taught him piously to believe in the mysterious virtue of wax and parchment. We have thrown each tract of land as it was peopled into districts. We have settled all we could. (Burke.)

(c) The tumult was violent: Sullivan could scarcely obtain a hearing. An overwhelming majority was on Clive's side. Sullivan wished to try the result of a ballot. (Macaulay.)

(d) I owe it to the Prime Minister; I owe it to my country; I owe it to my party; I owe it to my friends, my family and myself to act according to my best judgment in the matter.

(e) Again the pealing organ leaves its thrilling thunders. What long-drawn cadences! What solemn sweeping concords! It grows more and more dense and powerful; it fills the whole pile; it seems to jar the very walls; the ear is stunned; the senses are overwhelmed. And now it is winding up in full jubilee; it is rising from earth to heaven; the very soul seems rapt away and floated upward in the swelling tide of harmony. (Washington Irving.)

5. The divisions of a speech.—The most useful division for our purpose is threefold:

- (a) Introduction.
- (b) Presentation.
- (c) Conclusion.

The introduction corresponds to the proem, the presentation to the narrative and proof, and the conclusion to what Aristotle calls the epilogue. This division has been followed in the model speeches.

### V. SPEECHES ANALYSED

Although nowadays the *set* speech is somewhat out of fashion, and although many speakers appear to proceed according to no

settled principles, there is no doubt about one thing, that the standard of public speaking is at present on the whole very low. There are still notable orators in parliament, eloquent barristers in the law courts, inspiring preachers in the churches, but unfortunately they are in the minority. A great and increasing number of the public have to be speakers at some time or other; teachers in particular have often this opportunity. Aristotle laid down the principles of successful speaking, and without slavishly and mechanically following out the rules he laid down, but adapting them to modern conditions; by preparing our speeches carefully, and if possible memorising them; by giving some attention to diction, delivery and arrangement, we may give pleasure instead of boredom, and incidentally increase the esteem in which members of our profession are at present held.

**Brutus's speech.**—It may be helpful here to analyse some speeches according to the principles laid down by Aristotle. The first example is Brutus's speech in *Julius Caesar*, Act III, Scene 2.

1. *Purpose*: To allay the possible prejudice of the people against the murderers of Caesar, and to attempt to show that the act was just.

2. *Kind of speech*: Forensic.

1. **Proem.**—"Romans, countrymen, and lovers! hear me for my cause; and be silent, that you may hear; believe me for mine honour; and have respect unto mine honour, that you may believe; censure me in your wisdom; and awake your senses, that you may the better judge."

*Notes.*—The mob is noisy and in confusion, therefore Brutus calls them to attention. It is unnecessary for him to illustrate his own character by any devices for he knows already that he is held in high estimation. Notice the parallelism of structure in the clauses of the proem. This gives both form and emphasis. Note also the flattering reference to the wisdom of the audience,

putting them in the position of judges. This will please as it will increase the good opinion that most people have of themselves.

**2. Narrative and proof.**—"If there be any in this assembly . . . for which he suffered death."

*Notes.*—The facts are admitted. There is no doubt that Caesar has been killed; the question at issue is whether justly or unjustly. Brutus is in the position of the defendant and therefore this section is practically *proof*. In his proof he makes two important points:

(a) By stating that he sacrificed the man he loved best for the good of his country, he gives an impression of the nobility of his own character (ethical).

(b) By pointing out to the mob the practical advantages they will reap by Caesar's death, he appeals to their self-interest (pathetic).

*Rhetorical devices.*

1. Antithesis: (a) "Not that I lov'd Caesar less, but that I loved Rome more." Here *Caesar* and *Rome*, and *less* and *more* are contrasted.

(b) Caesar living, Caesar dead; slaves, freemen; die, live.

2. Parallelism of clauses: (a) "As Caesar loved me, I weep for him. As he was fortunate, I rejoice at it. . . . I slew him."

(b) "There is tears for his love, joy . . . ambition."

3. Climax: Examples 2a and 2b also give examples of climax:

(a) "I slew him."

(b) ". . . death for his ambition."

4. Repetition: Example 2b repeats the ideas of 2a in a different form.

5. Interrogation: "Who is here so base . . . ?" Questions are an effective rhetorical device as they have a suggestive force. Brutus suggests that anyone who objects to what he has done is servile, uncultured or unpatriotic.

**3. Epilogue.**—"With this I depart, . . . death."

Here Brutus briefly recapitulates his main

argument, that his deed was done because his love of his country necessitated the sacrifice of his friend, and he once more appeals to the emotions of the crowd by stating his willingness to sacrifice himself for the same cause. Thus he leaves them with the impression of his own nobility of character and the justice of his actions.

**Antony's speech.**—Antony has a more difficult task than that of Brutus. The speech of Brutus has been a success; he has succeeded in persuading the mob that Caesar would have enslaved them, and that the murder of Caesar was done from the highest motives of patriotism. Antony is in the position of plaintiff; his first object must therefore be to allay the prejudice of a hostile mob against himself (proem), and then by his narrative and proof persuade the mob that Caesar has been put to death unjustly. Brutus has made one serious psychological mistake; he has over-estimated the character of the mob; he has endued them with a patriotism similar to his own. From the elevation of his own noble character he has talked "perpendicularly" downwards to them. Antony knows his audience better; he comes down to their level and talks "horizontally." His arguments are not logical and direct. He puts suggestions and leaves them to draw the conclusion. He appeals more to their lower natures.

1. *Purpose*: To persuade the people that Caesar was murdered unjustly.

2. *Kind of speech*: Forensic.

**1. Proem.**—*Object*: To allay unfavourable prejudice, and secure a hearing.

"Friends, Romans, countrymen, . . . funeral."

*Notes.*—Antony must proceed carefully here as the mob is hostile; therefore, he does not dispute at present Brutus's charge that Caesar was ambitious, merely stating that Caesar has paid the penalty of that ambition (if it existed) and his only object is to pronounce his funeral oration by the permission of Brutus and the rest of the conspirators.

**2. Narrative and proof.**—"He was my friend, . . . back to me."

The facts stated are that Caesar was:

1. Faithful and just in private friendship.
2. Generous and public spirited in paying the ransoms of his captives into the public funds.
3. Sympathetic with the sufferings of the poor.

These qualities, Antony states, are inconsistent with ambition. Finally he gives his most striking proof. The fact that Caesar refused the crown when offered it three times proves that he was not ambitious.

The procedure is according to the logical proof, and is syllogistic in nature:

1. No person who is faithful, just, sympathetic and generous is ambitious. Caesar was faithful, just, sympathetic and generous. Caesar was not ambitious.

2. No person refusing a crown is ambitious. Caesar was a person refusing a crown. Caesar was not ambitious.

Antony shows his skill by not stating his conclusion but by suggesting it in the form of a question: Did this in Caesar seem ambitious?

He proceeds with care still. Leaving this suggestion to work in their minds, he defends himself from any thought that may arise that he is opposing or contradicting Brutus (ethical). "It is not my object to disprove the statements of Brutus! I am merely speaking from my own knowledge of Caesar."

He then makes a *pathetic* appeal to his audience. He reminds them of their former love for Caesar; he asks them at least to mourn for him.

Then comes an emotional outbreak: "O judgment, . . . reason!" Here he uses an effective antithesis, between men and beasts. He apologises for this display of feeling, excusing it on the ground of his great grief (ethical and pathetic).

The remarks of the citizens show that:

1. His facts have convinced them, especially the fact that he would not take the crown.

2. His emotion has aroused their pity; that is, his pathetic proof has been successful. ("Poor soul! his eyes are red as fire with weeping.")

3. He has given them a good impression of his own character; that is, his pathetic proof has been effective. ("There's not a nobler man in Rome than Antony.")

Antony has now accomplished his purpose of getting his audience into the right state of mind to receive any of his suggestions. In the following part of his speech his object is twofold: (1) to increase their esteem of Caesar, and (2) to rouse their passions against the conspirators. The first object he accomplishes by telling them Caesar's will; the second by showing them the wounds in the dead man's body.

The climax of the speech is:

"Kind souls, what, weep you when you but behold  
Our Caesar's vesture wounded? Look you here,  
Here is himself, marr'd, as you see, with traitors."

Enough has been done to demonstrate the practice of analysis which is often valuable from the literary as well as the rhetorical point of view.

## VI. HUMOUR IN SPEECHES

There is no doubt that humour will enliven a speech, and that most audiences appreciate a humorous speaker. For some audiences it is the only ingredient of a speech worth attention. But humour is a very dangerous thing, almost as dangerous as "a little learning." The first question a speaker must ask himself is: Does a reputation for wit and humour really pay? What is its *ethical* value, or what impression does it give the audience of the speaker's personality? Does it make them think that a man who is constantly humorous is not the sort of person to be entrusted with a responsible position? This, unfortunately, is possible.

It is likely that people will think that this person does not take anything seriously, and is not the solid, steady, dull sort of person who will fill with dignity a position of authority. An anecdote illustrates this point. A witty, clever, and learned Irish barrister, to whom promotion to the bench had not come, and whose importance was steadily decreasing, remarked to the Judge, whom as a fellow student he had outstripped in learning, "My Lord, you have risen by your gravity, and I have sunk by my levity."

The reader is advised to examine his own experiences and to think of the impressions made on him, of the personality of various speakers; e.g., Mr. Baldwin, Mr. Lloyd George, Mr. Churchill, etc.

While we admire cleverness, while we appreciate wit and humour, we are inclined to distrust them. Mr. Maxwell Garrett's research in psychology seems to indicate that cleverness, or what is called brilliance, is frequently allied with instability of character. So, on the whole, for the seeker after what Bacon calls "Great Place," it is inadvisable to gain a reputation of being a humorous speaker.

**Unintentional humour.**—Now we may here give our opinion that there are two types of humour, intentional and unintentional. Of the latter type a few examples may be given. The first is a speech on the value of education at a school Speech Day by a prosperous member of the community who had, through no fault of his own, never been submitted to that painful process.

"Now boys, life is a race; I says, that life is a race; and without eddication—I says without eddication—you can't get on—in this 'ere race as I was telling you of."

The chairman of the governors of a school, a very dear and valuable old gentleman, became exceedingly flustered in receiving the bishop who had come to distribute the prizes. In his speech of welcome to the bishop, he considerably embarrassed that dignified personage, who fortunately had a

sense of humour, by saying, "All of us are very, very, glad to have our Lord here to-night."

Another case was that of a headmaster making a speech in praise of his predecessor, who was sitting by him on the platform. He made a good point, which Aristotle would have applauded, by using a maxim. In the course of his speech he said, "There are two men very easy to follow in taking up a headmastership—a good headmaster, and a fool." He unfortunately left his audience in doubt which kind of headmaster he had followed.

Another headmaster prefaced a speech with, "I am no orator." Now this is a perfectly sound device. Such is human nature that when the speaker depreciates himself, he finds, sometimes to his chagrin, that the audience thoroughly agrees with him. Antony used the same method in his speech, "I am no orator as Brutus is," but he afterwards proved that he was a much finer orator than Brutus could ever be. Unfortunately, this headmaster, after making his statement, went on for half an hour to prove its truth.

**Intentional humour.**—Now there is a certain art practised by some speakers called "playing oneself in." It consists in telling a story or two of a humorous nature as a sort of introduction or *proem* with the object of ingratiating oneself with the audience.

When once this is accomplished, the speaker proceeds with the solid part of the discourse, which has nothing whatever to do with the story at all. The writer is inclined to think that this is an illegitimate use of humour, unless, of course, at a festivity where nobody is being very serious. For most hearers, the transition from the amusing to the deadly serious is too great a gap to be bridged easily. For example, a distinguished headmaster who had retired, in addressing an audience told a story how, when he went to America, an American passenger in the boat pointed out to him the Statue of Liberty, telling him that it was the

only Liberty he would see till he got outside the States.

Now if his speech had had anything to do with the comparative liberty of the British and the American citizen, the use of the story would have been justified. But, forgetting Aristotle's principle that when we use art we should conceal it, he announced to his audience that he was "playing himself in." The effect was disastrous.

Another case within the writer's experience was the speech of a minister of religion at a dinner. He prefaced his speech with a humorous story about the Ten Virgins, which although old, well-known, and rather unsuitable seemed well received. He followed this by another story not scriptural, fairly harmless, but rather injudicious for one of his profession. Then—and here in the writer's opinion came the mistake—he proceeded to inculcate the highest principles of morality. This seemed to be a favourite method of his, as, just at the abrupt transition, one of the audience remarked, "This is where he is so clever." A method of that sort may "tickle the ears of the groundlings, but it makes the judicious gricve," and the moral part of the discourse, owing to the impression of the personality of the speaker given by the humorous introduction, failed to persuade.

Professor T. H. Pear, in his book on the psychology of effective speaking, says, "I have often wondered about the effect on an audience when a humorous speaker suddenly shows himself as bitingly serious. Is it like the unmasking of guns by a hitherto harmless mystery ship? Does the average member of the audience regard it as unfair?" Our conclusion is that the legitimate use of the story in a speech is to illustrate and enliven the subject of the discourse; and unless the speech is professedly humorous, humour must also be used for the same purpose as the story or fable; to illustrate, to enliven, to set the subject matter "before the eyes."

There is one cheering fact for the speaker to children; children appreciate humour but it must be of the obvious kind.

## HINTS FOR DELIVERY

**1. Be audible.**—To secure that the speech shall be heard by the whole assembly is the main object of the speaker. If a part of the audience cannot hear distinctly, an irritating restlessness will be manifested which will disturb the other part of the audience and also discourage the speaker. It is not necessary to shout, or to use a great volume of voice. The chief conditions of success are;

- (a) To pronounce words carefully;
- (b) to sound the end letters of words distinctly, emphasising consonantal endings;
- (c) to keep up the voice at the end of a sentence.

On experimenting in an empty hall, with an observer placed as far away as possible, the speaker will find that, with attention to these particulars, in most halls a volume of sound scarcely above a whisper can be heard at the furthest part of the hall.

**2. Be interesting.**—Monotony can be avoided:

- (a) By varying the speed of delivery;
- (b) by varying the pitch of the voice;
- (c) by varying the volume of sound.

Thus a speech may be begun slowly and distinctly, and when the speaker feels he has the undivided attention of his audience he may gradually increase the speed, raising the pitch and increasing the volume of sound as he works up to the climax. Then a pause of absolute silence is effective, and the speech is concluded as slowly and distinctly as it began.

**3. Be brief.**—Modern audiences cannot sustain their interest long. The speaker can feel when he has captured the attention of his audience. Immediately signs of restlessness appear in the audience, conclude as soon as possible. Many speakers finish the effective part of their speech long before they sit down.

**4. Be bright.**—A cheerful tone and appearance in a speaker will induce good humour in the audience. Even a serious topic need not be treated with unabated sepulchral gloom of manner and voice. People would,

on the whole, rather be cheerful than be miserable. Even if the subject is a gloomy one such as the announcement of a death or other disaster, it is possible to end on a note of cheerfulness, thankfulness or hope.

**5. Be human.**—Do not, even if you are a headmaster, affect a lofty aloofness from the pursuits, feelings and interests of ordinary mortals. Children are usually quicker than adults in detecting a "pose." People who show too exalted a virtue are rarely sympathetic, and almost always unpopular. Or, to put it in another way, do not talk perpendicularly downwards; it is much better to come down towards the horizontal even if your audience consists of children.

"Knowest thou not their language and their ways,  
They also know, and reason not contemptibly.  
With these find pasture and bear rule.  
Thy realm  
Is large."  
*Paradise Lost.*

### A LIST OF DON'TS

1. Don't speak at all unless you are obliged to do so.
2. Don't speak too often.

3. Don't talk for the sake of talking.
4. Don't go on talking after you have finished your speech.
5. Don't wander from the point.
6. Don't swallow your words.
7. Don't neglect to pronounce your words clearly.
8. Don't forget to enunciate final consonants distinctly.
9. Don't drop your voice at the ends of sentences.
10. Don't shout.
11. Don't talk to a part of your audience; talk to the back row, and then you talk to all.
12. Don't speak too quickly or too slowly.
13. Don't say "—er" between your words and phrases.
14. Don't tell a story unless it illustrates a point.
15. Don't retail ancient jokes.
16. Don't try to explain a joke.
17. Don't overdo the use of rhetorical devices.
18. Don't be ambiguous.
19. Don't try to make your speech more important than that of the chief speaker.
20. Don't talk about yourself or your own experiences.

## SPECIMEN SPEECHES

**Introduction.**—As stated before, there are only two absolutely necessary parts of a speech, (1) the narrative or what is to be stated, and (2) the illustration or proof. In practice it will be found that a speech falls usually into three divisions: (1) the introduction, (2) the body of the speech, which we have here called the presentation, and (3) the conclusion. The three parts have been indicated in the following speeches by **I, II and III.** A speech resembles a sandwich in one respect—the important part, the meat, is in the middle.

In many speeches, but by no means all, the argument or discussion leads to a climax which will generally be found at the close of the presentation.

Each speech is followed by a synopsis which will assist the reader in understanding the plan upon which the speech is built up. The notes have been in some instances purposely made very full. Practised speakers who have rehearsed their speeches well should need very few notes, contenting themselves with a brief abstract of the main ideas, and trusting to their memory for their

illustrations. Until proficiency is attained, it is advisable to make very full notes of a speech, giving illustrations as well as ideas.

Of course, it is not intended that these speeches should be slavishly followed; the intention is merely to provide models which may be adopted for the particular purpose of the speaker. A stock of ideas, illustrations in the form of stories, quotations, references, analogies and parallels will be found in them and may prove useful. Notes are also given calling attention to the form of the speech, and also to the more usual devices for effective presentation of the matter.

In conclusion, the reader is advised to refer continually to the introductory part dealing with the analysis of Aristotle's rhetoric. There he will always find sound knowledge and practical help.

## I. THE BEGINNING OF A TERM

I. As the boys of this school evidently expect me to say a few words to them at the beginning of this term, I shall begin by quoting what a wise man said about the beginning and the end. He said, "Better is the end of a thing than the beginning thereof." What he meant, as you will understand, is that at the end of a thing we know what has been done; we know the best and the worst. Our minds are settled about it. You will all agree with this saying if we apply it to examinations, to a school term, to a detention or anything else unpleasant, but perhaps you will not agree if we use it with regard to holidays or anything which gives us pleasure. You will not, for instance, be likely to agree with regard to a game, to a play at the theatre, to a party.

II. But even if we agree that the end is important we must also allow that the beginning is important too. You know how important is the beginning of a race; yes, we'll go further back than that—the period of training before the race. Every one of the competitors has made up his mind to

try his hardest; he waits all alert, with his muscles tense for the sound of the starter's pistol. A competitor who makes a bad start has not a very good chance of winning the race.

Nearly 2,000 years ago the great apostle St. Paul, of whom you may have heard, compared the Christian life to a race. He told those early Christians that every man who trained for a race was temperate in all things. He meant by this that he was very careful of his body; he did not eat too much or drink too much; he took the proper amount of food, and drink, and sleep, and exercise. That was the way he kept his body healthy and in good condition for the race. Then he asked the question: Why do these men do without many things they would like? Why do they go through such hard training when it would be much pleasanter to take things easily? They do all this, he tells us—and this is the surprising thing—for a little crown of leaves which will soon fade away.

St. Paul then tells his pupils that they are running a race too, but a far greater one, and the reward is a crown that will not fade away. If those runners in an ordinary race will put up with so many uncomfortable things for a prize of little value, we ought not to be afraid of the hardships of training for a far greater prize. When we feel how pleasant it would be to be idle; when we are not interested in the subject of our lesson; when we want to dream about something else instead of paying attention; when we don't want to get up early in the morning, or don't want to wash ourselves when we do get up—and I could tell you many more things, but it would make some boys uncomfortable—then, we must pull ourselves together and ask ourselves, "Is this the way to train for a race?"

Now some of you boys will be surprised to hear that your bodies are not the most important things you have. Even the most stupid boy has a mind as well as a body. Now if you want your mind to work well you must keep your body clean and healthy.



The best way to make your body unhealthy is not to wash it, let it get dirty, eat too much or too little, be too lazy to take proper exercise. If you want to ruin a piece of machinery, say your bicycle, don't use it, let it rust, don't clean it. And it is the same with your mind. If you are too lazy to pay attention, to try to solve your own problems, to do your own homework, but instead to get other people to do your work for you, you will ruin your brains.

So I'm going to give you a little proverb to remember: *Use your brains or you'll lose them.* Thinking does your brains good, just as exercise does your body good.

**III.** Now this is the beginning of a new term.

You all know what people do at the beginning of a new year. They make up their minds to make a fresh start, to work better and to be better than they were before. Let us use our brains for fear we lose them; when we find ourselves slipping back into our old bad habits, let us pull ourselves up and say to ourselves, "This won't do." You won't find it easy; nobody does. But you will find out, if you haven't found out already, that the only things worth doing are the hard and difficult things. Then if we are successful at the end of the term, we shall receive our reward; we shall feel proud of ourselves and we shall be able to say with truth, "Better is the end of a thing than the beginning thereof."

### SYNOPSIS OF SPEECH

**General aim.**—The necessity and importance of a good beginning in order to bring the term to a successful end.

#### Introduction.

1. Almost paradoxically with regard to our purpose, we begin by emphasising and illustrating the importance of the end rather than the beginning.
2. Then comes the transition to the second

part, or body of the speech, containing the main argument.

**Presentation.**—A successful end cannot be accomplished without careful preparation, involving discipline of body and mind.

#### Illustrations.

1. The race, and the conditions necessary to success.
2. St. Paul's analogy between life and a race.
3. Application to school life, physical, mental and moral.
4. Moral enforced by argument; if competitors cheerfully undergo hardship, discipline and training for a prize of little value, how much more should we be willing to train for something more important.
5. Parallel between body and mind. Exercise necessary for both. Maxim in illustration.

#### Conclusion.

1. A new term suitable for new resolutions.
2. Repetition of maxim.
3. Return to starting point by repetition of text.

#### Suggestions for school prayers.

*Hymn.*—Fight the good fight.

*Scripture reading.*—I Corinthians ix, 24.

### GENERAL NOTE

**Speeches at the beginning and end of a term.**—As these speeches have to be given frequently, it is sometimes difficult to avoid repetition. In the presentation it is a good plan to give a review of the chief events of the last term:

1. Those scholars whose work or conduct has been the subject of praise might be again mentioned.
2. The scholars should be reminded again of the school rules and of the occasions on which warnings have been necessary.
3. The new boys could be reminded of what they were told on entering the school.

4. The staff in general should be praised, and any particular member of the staff who has done extra voluntary work in any of the school societies should receive special commendation. Praise, whether wholly deserved or not, will usually be found more effective than blame as a stimulus to positive effort.

## II. ADDRESS TO BOYS ENTERING THE SCHOOL

I. Whenever new boys come to this school, I always like to have a little chat with them so that they will understand what they are expected to do, and how they are expected to behave. Many boys when they begin at a new school make mistakes through ignorance and through foolishness, and as a result get into trouble with the masters and the boys, and so, for a time, they are unhappy at their school. I want you to be happy; I want to prevent you from making any foolish mistakes; I want you to behave sensibly in the school and out of it, so you must try to remember what I tell you.

II. This is a very important day in your lives. You are bound to be a little uncomfortable at first; you will find many things strange; you will have to obey rules for which you cannot understand the reason. Your lessons will be different; your masters will be strange to you; your school companions will all be new; it will take you a little time to settle down. If you are in trouble or don't understand anything, you must not be afraid of asking your teacher. In the playground, if you are in trouble, you must ask one of the prefects. We are all anxious to help you until you are able to help yourselves.

Now you have come to this school you are no longer babies, and you are expected to act like sensible boys, and give as little trouble as possible, being particularly careful not to break any of the school rules, which you will find on the printed card I have given you. If you look at it you will see that

we have very few rules, and these are made for the safety, happiness and comfort of all of us. You must read this card carefully and always keep it with you.

While you are with us we expect you to work hard at your school subjects and to take a part in the games and sports, and to join at least one of the school societies. Your work in the classroom is only a part of what is expected from you.

With regard to your conduct, we expect you now to be sensible enough to know the difference between bad conduct and good. Among the older boys you will find, I am sure, plenty of examples to imitate, but I am afraid that you will also find in the school examples of bad behaviour too. You must try not to imitate these; you must, especially in the playground, submit yourself and give absolute obedience to the prefects, as you are then under their authority. You are now members of this school. This school has a very high reputation. It has had a long history, and it has produced distinguished and important men. To be a boy of this school is something to be very proud of. Remember, if you are guilty of any disgraceful conduct; if you behave badly, or rudely; if you are vulgar in your manners or in your speech; if you are dirty in your appearance or untidy in your dress, you are not only disgracing yourself but also bringing disgrace on the school.

III. I want you to try in all your work, in all your behaviour, whether inside the school, in the street, or in your homes, to be a credit to yourself and your school.

Be proud of your school, and we hope that some day the school will be proud of you.

## SYNOPSIS OF SPEECH

**Aim.**—To put before the new boys their duty to themselves and to the school.

**Introduction.**—The purpose of the address is the happiness and comfort of the new boys. (Appeal to self-interest.)

**Presentation.**

1. The strangeness of a new school is bound to cause difficulty. Prefects and teachers will help.
2. School rules to be obeyed.
3. Duties as regards lessons, sports and other activities.
4. Conduct to be modelled on good examples. Obedience to those in authority.
5. Climax: Evil conduct is a disgrace to the school as well as to the individual.

**Conclusion.**—Final general exhortation to good conduct.

### III. ADDRESS TO BOYS LEAVING SCHOOL

**I.** It is my usual custom, as you know, to say a few friendly words to the boys leaving school at the end of the term. My object is to give you a little advice which you may find useful, and one or two warnings which I think are necessary.

**II.** This is a crisis in your lives: it will always be a very important point from which you can look backward and forward. Some of you, I know, have used your time at school well, as a period of preparation for the wider life beyond the walls of the school. Some of you will look back with pride at your achievements in the classroom, at examinations, and in the sports field. You have shown your pride and affection for the school, and the school is proud of you. Some may look back with regret because of wasted time and neglected opportunities. "Time," said the great Dr. Johnson, "is the most precious of our possessions." But once it is lost it is gone for ever: it can never be retrieved.

There is a tide in the affairs of men  
Which, taken at the flood, leads on to  
fortune;  
Omitted, all the voyage of their life  
Is bound in shallows, and in miseries.

In looking forward, I want to impress on you that you must not get into your heads that, because you are leaving school, you have finished your education. The education of a wise individual never finishes. It lasts all his life; he is ever learning something new; he is always profiting by his experience. I should also advise you all to keep up your school studies. There are abundant opportunities for you to do this in the evening classes provided by the authorities.

Many boys look forward to their time of leaving school because they believe that then they will have much more freedom than before; that they will be in a greater degree their own masters. Do not deceive yourselves. You will probably find that you are not so free as you were at school. Business life frequently has more the nature of slavery about it than the life that you have had at school.

I want to warn you of a great danger that will come to you from your work. Every profession and every business has a tendency to make a person one-sided. You will understand what I mean when I point out to you how easy it is to caricature on the stage or in books, the clergyman, the schoolmaster, the business man, the tradesman, the working man, the bricklayer, the plumber. You will be inclined to look at everything from your particular business or professional point of view. Unless you are very careful you will become warped. For example, a leading draper in a provincial town stated that the education in the schools of this country was all wrong. He found that his assistants, whom he obtained from the council schools, were very inaccurate in adding up their bills. He had to be told gently and firmly that the schools of this country were not intended only to train drapers' assistants.

To keep your balance you must remember that business is not the whole, not even the most important part of your life. You show what you really are by the use you make of your leisure time. Use part of that at any rate in some pursuit which will improve

and develop your mind; take some interest in the discoveries of science, read some good literature, old as well as new, and try to take some interest in some form of art—music, painting, architecture or sculpture. Also remember that the next few years are the most important for your bodily development. Keep up the habit of physical exercise every day, get as much fresh air as possible, and take part in some form of sport, not merely as a spectator.

You are, although perhaps you do not know it, at a very dangerous age, when your character will be decided for good or evil. Nature has given you physical strength and bodily powers, but you have not yet the wisdom to use them rightly. An ancient philosopher described the condition of man as being like a charioteer driving two fiery horses, one trying to pull to the right, the other to the left. If the charioteer cannot control these fiery and spirited steeds the result is disaster, or at best an irregular course, now to one side, now to the other. The fiery horses represent our passions and bodily desires. They have the energy and strength to pull us forward on our course, if they are properly controlled. The charioteer represents wisdom, or as we might say nowadays, common sense. As long as we keep our animal desires and unruly passions well under control, we will travel in the straight line of good conduct. Here are two lines from Shakespeare which are worth remembering:

"I dare do all that may become a man:  
Who dares do more is none."

**III.** We who remain at the school will watch over your progress with some anxiety. I earnestly advise all of you to keep in touch with the school by joining the Old Boys' Society. Then you can continue those valuable friendships you have made here. Last of all do not forget this: your future conduct is not your own concern only. Whatever you do in your future career will bring credit or discredit on your school. In

saying good-bye, and wishing you the greatest success in your career, the school asks you to be careful to sustain its very high reputation. I am sure it will not be disappointed.

### SYNOPSIS OF SPEECH

**Aim.**—To give friendly advice and necessary warnings as to their conduct in their future career.

**Introduction.**—Brief statement of the purpose of the talk.

#### Presentation.

1. Leaving school a crisis, giving opportunity for (a) looking backward with pride or regret; (b) looking forward with hope.

2. Two fallacies disposed of: (a) that education is finished; (b) that business life is freer than school life. Necessity of continuing education.

3. Danger of one-sided development due to business.

4. The figure of the charioteer, illustrating:

5. Climax: Right conduct secured by self-control.

#### Conclusion.

1. The advantages of keeping in touch with the school.

2. The school's concern about their future career.

3. The school's hope that their conduct will be creditable.

### IV. INTRODUCING A NEW MASTER

**I.** I will take this opportunity, as we have the whole school assembled, of introducing Mr. A to you, and you to Mr. A.

**II.** Mr. A comes to us from —, where he has had a very distinguished career. You children may not know, so I will tell you, that we take a very great deal of trouble before appointing anyone to the staff of this

school. The committee spend a great deal of time in trying to find out which, among the many candidates who have applied for this post, will in their opinion be the most suitable. After reading many applications, and seeing several applicants, they decided that Mr. A was just the master they wanted for this school; and I thoroughly agree with them.

Now you are used to me, and to the other members of the staff. You know what to expect from us. We are not strange to you; you know our bad points, and our good—if we have any. As a rule people are rather suspicious of strangers; they don't know how they will behave; they don't trust them. There is a very old story of a conversation between two workmen in, I think, Lancashire, or Yorkshire. One said to the other, "I say, Bill, here's a stranger, let's throw half a brick at him." We are told that that was the usual treatment given to strangers long ago in various parts of the country before the railway and the motor car brought people from different parts of the country to know one another better. We no longer throw half-bricks at strangers. Perhaps some day we shall no longer think of Germans and Russians, French and Italians as strangers.

Some of you may have heard of Charles Lamb, a great writer of about a hundred years ago. Well, once he said to a friend, "I don't like that man." "But Charles," his friend said, "you don't know him, and if you don't know him how can you tell whether you like him or not?"

Lamb replied, "Of course I don't know him, and if I did I expect I should like him."

I'm sure that as you get to know Mr. A more you will like him more and more. Up to the present I have been talking to you about Mr. A. Now I will tell Mr. A about you. No doubt he has been wondering to himself what sort of creatures you are; and even has wondered what sort of creatures the rest of the staff are. Well, I'll try to tell him. What we are all trying to do is to make this school a happy family. Perhaps we don't always succeed. In all families

there are some very awkward and difficult members. Mr. A in the course of his duties may have to say and do unpleasant things to some of you—as we all unfortunately have to, from time to time.

But what I want you to remember, and him to remember, is, that however unpleasant we may have to be in the course of our duties in the classroom, when we come out, we are all friends again. I think you will understand if I say our differences are *political*, not *personal*.

**III.** So I want you children to welcome Mr. A and not treat him as a stranger, and I'm sure as you get to know him you will like him, and I hope that as he gets to know you he will like you.

He is fortunate and we are fortunate. The school is fortunate in obtaining such a distinguished teacher as Mr. A and Mr. A is also fortunate in being selected to join what we regard as a distinguished school.

## SYNOPSIS OF SPEECH

**Aim.**—To create a favourable impression in the minds of the pupils with regard to the new master, and a similar impression with regard to the school in the mind of the master.

**Introduction.**—The twofold nature of the introduction: the master to the school, and the school to the master.

### Presentation.

1. (Epideistic.) All the facts known to the credit of the master should be stated—college or university career, athletic distinctions, former schools. Also that he was found the most suitable of all the many applicants.

2. Natural suspicion of strangers: (a) Illustrated by story and anecdote. (b) Applied to (i) international relations; (ii) the present instance. (c) Appeal to school to treat the new master without suspicion.

3. In praise of the school. The school as a family. (Here anything deemed suitable redounding to the credit of the school may be mentioned.)

4. Distinction between political and personal differences. May be illustrated by politicians of different parties.

**Conclusion.**—Main parts of the presentation emphasised:

1. The school is exhorted not to treat the new master with suspicion as a stranger.

2. The wish is expressed that further knowledge will beget natural understanding and liking.

3. The final sentence congratulates both the school and the master.

## V. THE PRESENTATION TO A MASTER ON HIS RETIREMENT

I. In *Alice in Wonderland* most of you will remember there is a trial. When one of the witnesses gives evidence, the King says, "That's very *important*." "*Unimportant* your Majesty means," is the reply. The poor puzzled King kept on rehearsing the two words *important*, *unimportant*, as if not sure of the difference between them.

At the present time I feel that I am in a similar position to that of the King. Am I to say that I have a *pleasant* or *unpleasant* duty to perform at the present moment? It is both pleasant and unpleasant—pleasant because the school is able to show Mr. B its appreciation of his work, and, more important, its appreciation of himself, by these little tokens of our affection that you see on the platform.

It is unpleasant because it is our last opportunity of seeing Mr. B as a member of the staff of this school. It is unpleasant to have to say goodbye to a friend, and most unpleasant to have to say it to a friend such as Mr. B has always been to us.

II. To us, our school life seems very long, but when we think of the years Mr. B has been in this school; how many generations

he has seen pass through the school; how many boys he will remember coming here almost as infants who have hardly finished their "mewling and puking in the nurse's arms," to him a boy's school life must seem dreadfully short.

Not only is it unpleasant to us to say goodbye, but I'm sure that it is not without some regret that he is leaving us. In all those years the school must have become a habit to him. Even those of us who have been the most trouble to him he will miss. To try to make up in some little way to him for what he will miss, or as he would say, "by the Principle of Compensation," we have bought these little presents. Mr. B will appreciate them I know, not for their intrinsic value, which is not great, but when I tell him that every boy in the school has had his share in these, I'm sure he will take away with him happy memories of the school and of our affection for him. As the poet says, "Our board is little but our hearts are great."

In looking at Mr. B no one would believe he had reached the age at which he must retire. Here he resembles Cleopatra, about whom Shakespeare wrote, "Age cannot wither her." Neither can age wither Mr. B.

Now you see that, agreeably to his request, we have presented Mr. B with a lawn-mower and a clock. Evidently he means to spend part of his well-earned retirement in gardening; the mower will cut the grass and the clock will warn him when it is time to abandon that fascinating pursuit, and not keep the dinner waiting. A clock and a lawn-mower seem to be peculiar gifts; there seems to be no relation between them; but there is a secret and a hidden meaning.

You have all seen pictures of Father Time, where he is represented as an old man with a long white beard; he has an hour glass and a sickle. Let us bring Father Time up to date. Instead of the sickle, we have the lawn-mower, instead of the hour glass a most modern clock, and instead of an old man with a long white beard we have the ever-youthful Mr. B.

**III.** On behalf of the boys of the school, I make this presentation, and I ask Mr. B to accept these gifts as a mark of our affection, in the hope that when he looks at, and uses them, he will remember what was nice about us. And I am certain he will forgive and forget all that was nasty.

### SYNOPSIS OF SPEECH

**General aim.**—To express gratitude and appreciation on behalf of the school for the work of a master, and to leave the master with happy memories of the school.

#### Introduction.

1. The speaker illustrates the difficulty of his position by a reference to *Alice in Wonderland*. If a fact can be both important from one point of view and unimportant from another, it follows that a duty can be both pleasant and unpleasant. This argument is suggested, not stated.

2. Reasons why it is both pleasant and unpleasant.

#### Presentation.

1. Length of a boy's school life contrasted with a master's.

2. Both the boys and the masters are losing something.

3. Gifts are explained half-humorously by the Principle of Compensation (aptness of this depends on the master being in charge of physics and mathematics).

4. Reference to master's youthful looks. Humorous comparison with Cleopatra.

5. The nature of the presents form the subject of a happy contrast with Father Time.

#### Conclusion.

1. The presentation is made.

2. In simple words the object of the speech is stated.

**General note.**—When the farewell speech is delivered by the headmaster, it will be chiefly epideictic in character. The pre-

sentation will deal with the good qualities of the master. Select first of all the qualities you intend to praise; e.g., devotion to duty, interest in the pupils, interest in the school activities, ability and success in teaching, ability in organisation. Arrange facts proving each quality and proceed: These facts show his devotion to duty; these show his ability, etc.

In speeches of this kind it is well to begin and end with praise:

"This was the noblest Roman of them all,

His life was gentle; and the elements  
So mixed in him, that Nature might stand up,  
And say to all the world, *This was a man!*"

*Julius Caesar*

### VI. MASTER'S REPLY AT PRESENTATION

**I.** Before dealing with the main object of my speech, which is to thank you one and all for the hearty send-off and your good wishes as well as for these gifts which I shall always appreciate, I want first of all to congratulate the captain of the school on his very able and elegant speech. I had no idea he was such an able speaker, and if I were not convinced of his ability, I should suspect that he had had help in the composition of the speech from one of the literary members of the staff.

While I feel highly flattered by some of his remarks, I am rather doubtful whether it is altogether a compliment to be compared to Cleopatra. Cleopatra, I acknowledge, was very beautiful and fascinating, but I am afraid she was not altogether what we call a *nice* person, so I want you to remember that if I am like Cleopatra it is only in one respect: we both have kept our good looks, or perhaps I had better say, we have not shown the signs of age to any great extent.

His comparison of me to Father Time with his hour glass and sickle—Father Time

brought up to date with a clock and a lawnmower—is ingenious and very happy, although it makes me feel that I am rather an antique.

Being an antique, and having been so many years at this school, as he says, I have seen many generations of boys pass through it. Now we masters notice both good points and bad points in our pupils, and I know that you notice good and bad points in us. We are all human beings and all of us have faults. If you have noticed any good points in me I hope you will copy them, and my bad points and peculiarities—I hope you will learn from them too. My bad points may be a very valuable lesson to you. They will teach you what to avoid in yourselves.

Your captain is perfectly right when he says that I shall have some regret in leaving you. He rather understated the matter; I leave you with very great regret and I shall miss you all very much. It may surprise you greatly when I tell you, that although I shall value the *compensations* you are giving me very much, and every time I look at them or use them they will bring me pleasant memories of you, yet I would rather be among you than have the lawnmower and the clock.

**II.** When I was much younger I used to think how happy I should be when the time came for me to retire and give up work; now the time has come and I feel very sad about it. I think the great mistake that we all make, is thinking that work is an evil, when it is really a blessing.

A great writer of the last century, Thomas Carlyle, pointed out this fact, but few believed him. He showed that by work the confusion in the world was reduced to order; wildernesses and deserts become fair and fruitful fields, fair cities with beautiful buildings arise where once were foul swamps, and tangled jungles. Not only do we introduce order and beauty in the world in place of confusion and ugliness, but we also introduce order and beauty in our own minds

as well. So he gives us a motto: Find out what your work is, and work at it like a Hercules.

Although I have to give up my work here, I intend to work as long as I am able at something suitable to my advancing years, because I am convinced that I should not be happy in my retirement without working.

**III.** Again I thank you for your good wishes; I thank you all for the useful presents you have so kindly given me; I thank your captain for the very kind references he made to me in his speech.

On a very old sundial in a very ancient garden, there is an inscription in Latin cut into the stone. It says: "I count only the sunny hours." In my retirement I shall be like that sundial when I think about the school and you. I shall remember only the pleasant things. Think of me as the old sundial, counting only the sunny hours.

### SYNOPSIS OF SPEECH

**General aim.**—To express gratitude for the presents and good wishes of the school.

**Introduction.**—Dealing with points of the school captain's Speech:

1. Half humorous compliments to the previous speaker.

2. Reference to the most striking points of the previous speech:

(a) Cleopatra; (b) Father Time; (c) length of service; (d) regret at leaving; (e) compensations.

#### Presentation.

1. The value, blessing and effect of work (a) in the world, (b) in the mind; illustrated from Carlyle.

2. Climax: Maxim—Find your work and work hard at it.

#### Conclusion.

1. Express aim; thanks for speech, thanks to speaker, thanks for presents and for wishes.



2. Happy memories in retirement; illustrated by sundial.

**General notes.**—The speech in answer to another speech is always difficult unless one is quick to secure the most striking points. In that case it provides the speaker with some of his matter. As in a forensic or deliberative speech, but for a different purpose, it is advisable in the introduction to deal with these points shortly. If flattering things have been said, the proper attitude is modesty. Such a statement as: "Anyone else would have done the same thing if he had the same opportunity;" or: "I merely did my duty;" or: "I tried to the best of my ability; if I have done well, and you are satisfied with my efforts, that is enough praise for me;"—all these create a good impression.

Another method is to counter praise of yourself with praise of others, of the headmaster and the staff, or of the co-operation of the pupils and the prefects; e.g., "I could not have attained the success you say I have gained, without the sympathy and consideration of the headmaster, and the loyal help of my colleagues."

As the introduction will be longer than usual the presentation will be short, preferably giving one lesson of a moral character illustrated by a quotation, story or fable; or culminating in a maxim.

The conclusion will consist of thanks to all.

## VII. SPEECH DAY—INTRODUCING THE PERSON WHO IS TO PRESENT THE PRIZES

**I.** Ladies and gentlemen; old boys and boys of this school; it is my pleasure, privilege and honour to introduce to you Mr. C, who, although an extremely busy person, engaged in duties of great importance, has kindly consented to be with us to-day and to inspire us with his address.

**II.** I will not at this time dilate on his abilities; he is known to all of you; I will

merely state that only a man of consummate ability, rigid integrity and tremendous force of will could have risen to the eminent position he occupies. You do not wish to hear me at any length at this time; I am "like the poor," always with you. You must perforce listen to me on many occasions.

But now you have an opportunity that is all the more valuable, in that it seldom comes to us: that of listening to a distinguished man.

**III.** Without further preliminaries, I ask him to speak to us, and I ask you to receive him with the welcome which is his due. (Here the speaker leads the applause and sits down.)

## VIII. SPEECH DAY—SPEECH IN REPLY

**I.** Mr. D; ladies and gentlemen; governors; old boys and boys of this school; your headmaster has embarrassed me considerably by his flattering references to my abilities, such as they are. If I could think that I was such a paragon—you know what that is, boys; it doesn't mean a many sided figure; I said *paragon*, not *polygon*;—if I could think I was such a paragon, I should not be very happy long; I should remember the proverb, "Pride goeth before a fall."

However, I thank your headmaster for the kind references which he made to me, and I thank you all for the welcome you have given me; you have made me feel at home. From my earliest days I have had a fear of headmasters; that fear still remains with me, although it is merely a shadow of what it was. I felt a return of that fear when I once more entered the portals of the school. I expect it is due to some unsatisfactory and painful interviews with headmasters that I have had in the past.

It is a rather unfortunate thing that in our memories of our old school days, only the most striking objects stand out, to the exclusion of the other and far more important occurrences. Consequently in popular literature, and in popular idea, the schoolmaster

is regarded most unjustly as exclusively a striking object; whereas in our schools of to-day I am told that the striking business is a rare and relatively unimportant part of the functions of the schoolmaster. Children of the present age ought to congratulate themselves that they did not live about a hundred years ago when methods of education were more forcible but far less efficient than now.

A little more than a hundred years ago a very terrifying little man was headmaster of Eton. He was preaching a sermon in the college chapel to the boys of the school, on the text "Blessed are the pure in heart." He began by glaring at the boys in a ferocious manner, and then said, "Boys, be pure in heart, and if you are not pure in heart I'll thrash the whole crowd of you." But I must get on with my speech or you will think that I am doing what I used occasionally to do in my school days—I refer to the process known as "padding."

II. What impressed me when I came into this school were the happy relations which appeared to exist between the headmaster and the staff, and between the staff and the pupils. This happy co-operation I regard as fundamentally important, and is the surest ground for efficiency in working, whether in a business firm, a ship, a regiment or a school. That the school is efficient the headmaster's report which we have just heard with such interest plainly shows; that the school is a happy school—well, one has only to look at the bright and cheerful faces of the pupils, all shining with soap and pleasure, notwithstanding the fact that to them this must be one of the most tiring and boring functions of the year.

In thinking of this school I am irresistibly reminded of that famous example of efficiency in the working of a kingdom brought about by co-operation, given by Shakespeare in *Henry V*—the famous fable of the bees which some of you may have read, and which I hope many of you will learn. Each bee has different abilities; some act as magistrates

and judges, some as soldiers, some as builders of the hive, some as porters; some have very important work to do, others have the humbler but not less necessary tasks. Each individual has his particular work for which he is best fitted, and so the hive is happy and prosperous. So in a kingdom; so in a school.

Fortunately for the world, for the kingdom, for the school, our abilities are not the same but widely different. It takes all sorts to make a world, and all kinds of abilities to make an efficient school. Some boys excel in the classroom, some in one subject, some in another; some shine in the sports field; some are best in practical work. With the many subjects and practical and social activities of the modern school, it is a poor creature who cannot do something well.

What a splendid and truly educative process is this modern extension of the functions of the school beyond the walls of the classroom! Educative not only for the pupil but for the teacher. What I mean is this: Let us consider a pupil whom we will name John Smith. The French master regards him as fit only for a Mental Home, but the mathematics master may regard him as a budding genius. Suppose all the class masters regard the aforesaid John Smith as hopeless, then along comes the manual instruction master and says, "A boy of great ability." Or the sports master may regard him as one of his best athletes. But let us take an extreme case. Suppose poor John shines in none of these; yet he may prove by means of the Dramatic Society that there his talent has lain hidden.

The psychologists have told us that we are all geniuses in some branch or other—if that branch can only be found. That makes us all feel proud; it increases, if possible, our self-esteem. Then they go on to tell us that though we may be geniuses in one branch, we all may be and probably are idiots in another. And I believe that the psychologists are right.

The teacher must always be an optimist. This seemingly unpromising, unattractive child is a genius in some particular activity

or other. Again, this bright intelligent child is an idiot in some respects. And so I, a lay person, have the temerity to suggest to the teacher an increase in his many functions; to make him a kind of detective to discover genius in the most unpromising, and idiocy in the most promising material.

I have spoken about Co-operation as productive of efficiency. The prosperity and happiness of a nation, a business firm, or a school depends on each individual doing the work for which he is fitted by nature and training, not only for his own good but for the good of the whole. There is a proper place and fitting work for everyone, if he can only find it.

There is another method of promoting efficiency besides Co-operation, and that is Competition.

Co-operation means working together; Competition means striving against one another. Now at first sight it seems much better to work together than to work against one another. Competition seems altogether an evil thing. It is the law of the jungle, where the savage animal must eat other animals or be eaten. And so in business. Only the strong and strenuous can hope to survive.

Accordingly, competition between the boys in a form or class in work and in sport is discouraged in some schools on the ground that it encourages an anti-social spirit, a "loveless craving to be first," and a tendency to despise and scorn the person of low ability. Hence, rightly, to my mind competition is as far as possible discouraged between individuals; instead, the team system is fostered, and competition in work and play is confined to teams, or houses.

I think we are agreed that Competition is an evil thing; but, as Shakespeare says, "There is a soul of goodness in things evil, would men observingly distil it out." And I am going to be unfashionable enough to try to distil out the good that there is in Competition.

In nature it is Competition that has mainly caused evolution into higher and higher forms of animal life; in human affairs it

has brought about the increasing perfection of machinery of all kinds, resulting in the gradual elimination of drudgery, the increasing of leisure, the control of the forces of nature, the raising of the standard of health and comfort in human life.

Even in trade and business it has resulted in increased efficiency, so that the public reaps the benefit of goods at cheap prices.

There is one good thing about this evil Competition. It makes the individual, the team, the business firm exert himself or itself to the utmost if he or it is to survive. And it is only by the exertion of our abilities to the greatest extent possible that real progress can be made. If we do not compete, then we have a tendency to fall back in the race of life; to be content with second-best or third-best; to be too easily content; to fail to develop our faculties and abilities to their highest extent. There is no standing still in this life. We must either go forward or backward. Forward we proceed to greater and higher perfection; backward we degenerate to the purely animal. Then we must compete, but how? There is a way to obtain the good of Competition without the evil. One way, a harmless way of using Competition, is to say to oneself, "If John Smith can do this, so can I," or as the maxim expresses it, "Whatever man has done, man may do." The other way is to compete with oneself. However well we may do anything, there is always a possibility of doing it more perfectly. It has been said that the worst enemy of the best is the second-best.

**III.** I have spoken of two subjects, Co-operation and Competition, seemingly naturally exclusive and antagonistic, but in reality complementary; both are necessary for efficiency. By Co-operation, by each individual doing his appropriate work, the school, the business firm, the nation, are able to fulfil their respective purposes. By Competition the individual is able to perfect himself, so that he can give of his best to his school, his firm, his country or any society of which he is a member.

And when we have given of our best, when we have striven to leave our school or other society better for our example and our work than we found it, let us remember this: We are all unprofitable servants; we have done but that which it was our duty to do.

### IX. SPEECH DAY—SPEECH OF THANKS TO THE PERSON PRESENTING THE PRIZES

I. Mr. C; I am sure that the whole audience will join me in thanking you for your stimulating and inspiring address. I can assure you that you are right in your surmise that what you call "the striking business" is rare in this school, because the happy relations which exist between the staff and the pupils render it unnecessary.

II. You have spoken very comfortable words to all of us, especially to those boys who have not been fortunate enough to win prizes. Each of them knows that he is a genius in some way or other, although the school may not have found it out. Again, the prizewinners are secured against the danger of conceit by the sobering reflection that although they have shown their ability yet they may in other branches all be idiots.

We shall remember and try to apply what you have told us about Co-operation and Competition. Although we have done well this year, we will begin our competition by striving to do better next year.

III. I now call upon Mr. C to proceed with the presentation of the prizes.

### SYNOPSIS OF SPEECHES

#### INTRODUCING THE PERSON WHO IS TO PRESENT THE PRIZES

A speech of this kind must always be short, and is epideictic in character. It may be regarded as a poem or introduction to the main speech.

**Aim.**—The aim is ethical: to persuade the audience that the speaker is an eminent person and worthy of the closest attention.

**Introduction.** This emphasises that the audience are honoured and privileged.

**Presentation.** The speaker's qualities are praised. The introducer playfully depreciates his own in contrast.

**Conclusion.**—Note antithetic sentence: *him* to speak, *you* to receive him.

### SPEECH IN REPLY

In a speech following another it is always advisable to deal in the introduction with the points of the preceding speech or with known facts about the previous speaker, to reply to praise of self with praise of previous speaker, or with humorous self-depreciation.

**Aim.**—To present the ideal of Efficiency as attained in a society by Co-operation, and in an individual by Competition.

#### Introduction.

1. Humorous self-depreciation.
2. Humorous reference to schools and headmasters.
3. Modern education contrasted favourably with ancient, illustrated by anecdote.

#### Presentation.

1. Happiness surest ground of efficiency; efficiency proved by: (a) the tone of the school. (b) The headmaster's report. (c) The relations between the staff and pupils. (d) The appearance of the pupils.
2. Efficiency of a society obtained by Co-operation; illustrated by fable of honey-bees (Shakespeare's *Henry V*).
3. Many different types required for a society. Differentiation of types encouraged by manifold activities of a modern school.
4. Efficiency of an individual promised by Competition. (a) Evil and (b) good of Competition. (a) Illustrated by the law of

the jungle and anti-social spirit. (b) Illustrated by the evolutionary process in nature and social development.

5. How to obtain the good without the evil.

**Conclusion.**—The aim is summed up:

1. Co-operation for social efficiency.
2. Competition for individual efficiency.

Test of nature of maxim forms an effective and serious close.

### SPEECH OF THANKS

This should take the form of a conclusion to the main speech. Reference should be made to the most striking illustrations, and the main argument of the speech should be repeated and emphasised.

**Introduction.**—Thanks and praise to the speaker.

**Presentation.**—Reference to striking points; in this case:

1. That every individual possesses some special ability or special deficiency.
2. Co-operation and Competition.

**Conclusion.**—Proceed to next business on the agenda.

### X. HEADMASTER'S SPEECH AT A PRIZE DISTRIBUTION

I. Ladies and gentlemen; parents, boys of the school and old boys; it is customary at these functions to obtain someone really important to speak to you. Unfortunately, the distinguished person whom I had asked to come to address you on this occasion has, for certain reasons, been unable to be present, and it falls to my unhappy lot to try to act as an adequate substitute, and to yours to suffer patiently your disappointment.

I should have liked a longer time to prepare a speech; I must apologise beforehand and

excuse myself by saying that I have had very short notice. I was sorely tempted to summarise what has been said by great speakers at important schools, as reported at the present time in the daily press. I find that each speaker concentrates on one topic. For example, a bishop in speaking to one school held out before the pupils the ideal of being gentlemen. He told them that this ideal was peculiar to the British people; it had nothing to do with money or birth. He described a gentleman as one who never willingly inflicted pain, one who tried to keep the balance of gentleness and strength, humanity and courage, purity and pity.

I think we can agree with the bishop rather than with George IV, who delighted to be called the "First Gentleman in Europe." George IV had a very different ideal. He stated that Sir Robert Peel was not a gentleman because he pulled apart his coat-tails before sitting down. This George regarded as vulgar. A gentleman, then, according to that arbiter of fashion, is a man who sits on his coat-tails.

A princess at another school emphasised the value of foreign languages, and advised the pupils to continue their studies after leaving school—very sound advice which we can all endorse.

A politician stressed the value of Macaulay's essays, saying that the reading of them at school determined him to embark on a political career. He stated that life nowadays is much more harassing than it was in the past. Only a few people can win the prizes of life, or what was called success, but there was one prize that everyone could win, and that was consciousness of a job well done.

A famous peer who has held high office in the Empire pointed out that the responsibility that the young people of the present would have to bear was greater and heavier than it had ever been before. He hoped that all the pupils would try to take upon themselves some form of service within the Empire.

A lord mayor exhorted the pupils of another school to cultivate individuality. They should make up their minds what they wanted to be, and not just be an element in the prevailing mass production. Very sound advice, and very difficult to follow, like most advice.

One headmaster who was in my unfortunate position said that owing to the present trade boom, and the fact that banks, insurance, and business firms were clamouring for boys of sixteen years of age, there was great difficulty in keeping boys at school for the higher course. He pleaded with the parents to allow their children to stay at school longer and to resist temptation to withdraw their children because of the present fatal casiness of obtaining a situation. A boy's school education ought not to stop with the school certificate.

Most teachers, if not most parents, will agree with him, with this qualification. Some children reach what we may call their saturation point with regard to school education much earlier than others. In their case it is best for them and for the school that they should leave, and continue their education in another school if their abilities are practical or technical, or if their tendencies lie that way to engage in a business career. Comparatively few out of the great mass of children are fitted for the more academic education leading to a course at the university. But where a pupil has suitable ability, it is a crime to cut short his school career. The only excuse that could adequately be given would be necessity because of poverty.

In order to compensate you for our distinguished guest's non-appearance, I have given you these extracts, so you may gain a general idea of what is being put before our young people by the leaders of thought.

**II.** The teacher can hardly be a leader of thought; he is the middleman of education. He obtains his ideas from the great writers, from the leading scientists, from the university professors, from text-books written by

specialists eminent in their subjects. These ideas he transforms, rearranges, modifies, digests, absorbs, and, where necessary, dilutes in order to render them suitable for the consumption of his young charges.

He is a middleman whom, I think, it would be unwise to try to eliminate. There is a great gap between human knowledge, as expressed by the great thinkers of the past and of the present and the mind of the average person. This gap is bridged by the journalist, and the writer of popular articles; by the popular speaker, and the popular preacher.

Still greater is the gap between human knowledge and the mind of the child. Here the teacher, as middleman, must endeavour to bridge that gap. He must keep a foot in both worlds—the world of advanced knowledge and the world of the child. He must be like the popular idea of the Colossus of Rhodes, one of the great wonders of the ancient world. This great image of bronze was erroneously supposed to bestride the harbour of Rhodes, one foot on each pier.

We know now that it did not, but that it stood on one side of the harbour. The teacher must not do that if he is to be successful. He must bestride the harbour. He must understand both sides. He must be in intimate touch with both.

In different ages, different ideals have dominated mankind. These ideals have all had their influence on education. The teachers of the past, like the teachers of the present, have been swayed by the ideas and ideals current in their time. Once, knowledge, its acquisition and accumulation, was regarded as the be-all and end-all of education. Then discipline of mind gained by exercise in learning was the ideal, the main and almost sole subject being the knowledge of the Latin grammar. In the nineteenth century, owing to the rise in importance of science, and to the writings of Huxley and Spencer, we had an over emphasis on scientific knowledge, and the relegation of what are known as cultural

subjects, languages and literature, to an unimportant part of the curriculum.

In our modern schools we have tried to redress the balance. We have arrived at the belief that the most important part of the process of education, is not knowledge, not discipline, not the Latin or any other grammar or language, not science, not the bread and butter subjects—those subjects so dear to the parent, those that will help him in his business career—but the child himself.

Our studies in psychology have taught us that the child is, first of all, a physical being; he has a body, and unless that body is healthy and well developed his mind will not work efficiently. Hence physical education, the laws of health, physical exercises, games and sports form a most important and fundamental basis for the proper development of his mental powers.

On examining his mind we find it has three aspects; it is threefold in nature. He is an intellectual being, an emotional being, and a moral or spiritual being. He must therefore have an intellectual education, an emotional education, and a moral education.

By an intellectual education we mean that his knowledge must be increased, in all branches. He must learn about the universe in which he lives, about its structure, its inhabitants, its history and the history of its peoples, his own language in its correct form, methods of measurement of the forces of nature. For convenience in dealing with this mass of knowledge we divide it into what are called subjects, such as geography, history, geology, biology, arithmetic, geometry, grammar, and so on.

In intellectual education we should have as our end or ideal, truth. We seek to find the truth about the universe, and we ought to be inspired by the love of truth.

Next comes the education of the emotions, a part often forgotten. Besides knowing rightly, the child must be taught to feel rightly. By this I mean that the beauty of the universe should be pointed out to him. His taste should be so trained by bringing

him into contact with beautiful objects so that he will feel pleasure in contemplating them, and pain and disgust at all that is ugly, sordid and vile. We should try to bring him into contact with beauty as manifested in literature, in poetry, in music, in art as far as possible, or as far as his development will allow. In our emotional education we should be inspired by the love of beauty.

In moral education our aim or ideal is to instil into the pupil the love of goodness. Besides knowing truly, feeling rightly, he must learn to act rightly. By reading about the great and good people in the past, in our history, in our literature, in our religious instruction, we put patterns before the child for imitation.

The parable, the story and the fable are all useful here, but more important than all is the spirit and tone of a school, and the example given to the child by his parents and teachers.

**III.** No education can be adequate, no education can be complete, which neglects any of these elements. First we must labour to secure a healthy body; then we must keep those three ideals constantly before our eyes—teachers, and parents as well: the love of truth, the love of beauty, and the love of goodness. All are necessary; we must have knowledge as a guide to right action, to act "as a lantern unto our feet, and a light to our paths;" we must have emotion to inspire; and then, illuminated by knowledge, inspired by love of beauty, we shall be able to manifest our character in the only fruitful manner—by good actions.

Truth, beauty, and goodness; these three form the Trinity of Man.

### SYNOPSIS OF SPEECH

This speech is to be used where the headmaster presents the prizes.

**Aim.**—To present the ideal of education as physical, intellectual, aesthetic and moral

(from the point of view of our knowledge of the mind of the child).

### Introduction.

1. Apologetic and self-depreciatory remarks, leading to:

2. A summary of the opinions of other speakers and comments on them. These are the opinions of leaders of thought.

### Presentation.

1. The teacher as the "middleman" of education, compared to the Colossus at Rhodes. Journalists, etc., bridge the gap between leaders of thought and public; the teacher the bridge for the child.

2. Glance at past ideals of education, all based upon some aspect of knowledge; the real centre is child-mind.

3. The child is a (a) physical; (b) intellectual; (c) emotional; and (d) moral being.

4. Physical, intellectual, emotional, moral education.

5. The ideals of each.

6. Climax: The paramount importance of tone of a school and personal example in moral education.

### Conclusion.

1. All aspects and ideals necessary for adequate education.

2. Repetition and emphasis of main points established.

**Note.**—The disaster that may ensue from one-sided education is shown in Meredith's *Richard Feverel*. The father gave his son a most careful intellectual education, but forgot the education of the emotions; the result was a tragedy. The book is a protest against the over emphasis of the scientific or the intellectual aspect of education.

A splendid protest against the over emphasis of what are called facts; i.e., facts in isolation, is contained in Dickens' *Hard Times*.

A humorous illustration of what Squeers called "Practical Education" in *Nicholas Nickleby* is the well-known episode of,

"Spell window." "Winder." "Now go and clean it." Probably the finest illustration of the evil results which follow from the lack of balance between intellectual, emotional and moral elements is found in Act I of Shelley's *Prometheus Unbound*:

"The good want power, but to weep barren tears;

The powerful goodness want; worse need for them;

The wise want love, and they who love want wisdom,

And so are all best things confused to ill."

## XI. THE END OF A TERM

I. We have again come to the end of another term, and most of you will have your minds full of delight at the prospect of breaking-up and enjoying a well-earned holiday. Those who have worked hardest during the last term will I hope enjoy their holiday most. Variety is the spice of life, and they will all the more enjoy the change from hard work to leisure. Those who have not worked hard, but have made a kind of holiday during the term, will get very little change, and it is no use hoping that they will enjoy their holiday.

II. But even the laziest, most good-for-nothing scholar must have learned something. Every day, whether we will or not, whether we are industrious or idle, we learn something; we have certain experiences. And these experiences change us. I am going to tell you something that may surprise you. Every little experience that we have changes us a little for the better or for the worse. We are all different persons from what we were yesterday; not very different, but still a little different. And what we have learned and what we have experienced during the term has made us all different beings from what we were at the beginning of the term. We think differently and act differently. I will try to show you what I mean.



Suppose a boy during the term has learned to swim; he has different ideas about the water, and acts differently in the water. Suppose he has learned how to do certain problems in arithmetic. Formerly he was a puzzled and helpless creature when he was confronted with a problem. Now he is quite different; he is confident and able, in fact sees very little difficulty in them.

Or suppose a boy believed that his duty was to do good to all members of his own nation, but that he should distrust and despise all the members of other nations, Germans, French, Italians, and especially the black and yellow races. Then he reads the parable of the Good Samaritan, and finds out that all men are equal in the sight of God.

So even the most stupid of us must have learned something, and must be a different person in some way.

Yet in another way, although we have changed in our knowledge and in our ways of acting, we are still the same. John Smith, although he is a different John Smith, is still John Smith.

The most important question to ask ourselves at the end of a term is not, "How much have I learned?" but, "Am I a better person because of what I have learned than I was at the beginning of the term? Has my increased knowledge done me any good? Has it taught me to do my work better, to work harder? Have I remedied any of my faults? Am I cleaner and tidier? Is my behaviour to my parents, teachers and school companions any better? Is my temper more under control? Am I as greedy and selfish as I was at the beginning of the term?" If we cannot answer those questions satisfactorily, then what we have learned is doing us very little good.

A wise man who lived hundreds of years ago wrote that when we are judged we shall not be asked how much we know, but how well we have behaved.

All we learn is of little use unless it guides us and shows us how to act more wisely, and to improve our behaviour. If it is used

wrongly, knowledge like all excellent things may be a curse as well as a blessing. Let me give you one or two examples. Scientists by their discoveries have made our lives very much more comfortable; chemists have discovered medicines which cure disease and banish pain; they have also discovered terrible explosives and horrible poison gases which are capable of causing death, destruction, disease and terrible suffering to the human race.

Wireless might be a very great blessing, yet when used wrongly and inconsiderately is very often a curse.

The motor car kills and maims thousands of people every year, and makes crossing the road a very dangerous adventure.

What we must remember, what we must always keep before our minds, is that it is not knowledge that is so important. Far more important is the wisdom to use the great discoveries of science for the improvement and not for the destruction of the human race.

**III.** So I leave these few reflections with you at the end of this term. You are all different persons from what you were at its beginning. You have all learned something, and I hope that you are better in your conduct for what you have learned.

If you are not, then you are making the wrong use of your knowledge. Let me advise you at the end of every term to ask yourself that question:

"Is my conduct better for what I have learned?"

In conclusion, the masters and I wish that you all may have a happy and enjoyable holiday and that you may come back fresh and vigorous for the work of the next term.

### SYNOPSIS OF SPEECH

**Aim.**—To show that the main function of increased knowledge is to result in better conduct, and to prompt to self-examination with that idea in mind.

**Introduction.**—The prospect of holidays and the delights of change from work to leisure. The greater the change the greater the enjoyment.

**Presentation.**

1. Every experience changes us a little.

Illustrated by (a) learning to swim; (b) progress in arithmetic; (c) the Good Samaritan.

2. The real test of progress is not increased knowledge but improved conduct.

3. Questions for self-examination.

4. The danger of the wrong use of knowledge. Illustrated by (a) Scientific discovery; (b) wireless; (c) motor cars.

5. Climax: The real purpose of knowledge as a guide to improvement, and not destruction of the Saxon race.

**Conclusion.**

1. Main ideas summed up: (a) All changed for better or worse; (b) conduct the real test.

2. Farewell wishes.

## XII. A REUNION OF OLD BOYS

*A member of the staff proposes the toast of the Old Boys' Society.*

I. Mr. Chairman; members of the Old Boys' Society; I feel very highly honoured in being entrusted with the proposal of this important toast, and I shall do my best to give this toast the weight and importance which is its due.

When the secretary wrote to me about a week ago and asked me if I would undertake to propose this toast, I was at first rather dubious as regards my ability to do it justice. But on reflection I decided that even the poorest orator would be inspired in dealing with such an important subject.

II. Now I'm going to ask you to come back with me about two thousand years.

About two thousand years ago, a very learned philosopher made the statement

that everything had an end or purpose which controlled all its development.

Thus the end or purpose of an acorn was to become an oak tree; the end or purpose of an egg was to become a fully developed and perfect bird; the end or purpose of the seed was to become a fully developed plant. He then asked the question: What was the end or purpose of man? The answer he gave was that man's end or purpose was to become a citizen of a state, or, in other words, a member of a political or other organisation of society.

Now the acorn cannot become an oak, the egg a chicken, the seed a plant, unless placed in conditions favourable for their development. Neither can the human being reach his highest development, his end, destiny, or purpose, unless he is placed in favourable conditions, unless he is placed in a society. No human being, says our philosopher, can develop to the highest degree in isolation from a society. If a person can do without society he must be either a beast or a god. The moral is obvious. All members of our school who, when they leave do not join the Society, must be either gods or beasts. I leave you to decide.

Now let us consider the end, purpose, or destiny of each little Xterian, each little boy who comes into our school. His end, purpose, or destiny which controls the whole process of his development is to become an old Xterian; he has there reached the crown and summit of his development; he can go no further.

The acorn, the egg, and the young Xterian are all potentialities; the oak tree, the chicken, and the old Xterian are realities, or actualities. The potentiality must develop into an actuality. But no potentiality will, of itself, develop into an actuality. It must be acted on by an outside force. Our philosopher tells us this, and calls this outside force, *vis a tergo*, which, for the benefit of those benighted creatures who did not take Latin at school, but instead foolishly chose German, I will translate. It means a force applied from behind.

So our young Xterian will not develop into an old Xterian without this *vis a tergo*, this force applied behind.

That is the whole function of the staff of this School; they are the force applied from behind which impels the young Xterian along the path of development towards his destiny of becoming an old Xterian.

We may compare in some measure the stages of development of an Xterian to those of the caterpillar. In his early youth at school the young Xterian is very often in the grub, or grubby stage. He goes on developing, absorbing knowledge until he reaches the chrysalis of the highest class, where there seems to be a cessation of development. He leaves school; what a wonderful change! what a marvellous step forward! Behold him! What is he now? No longer a caterpillar, no longer a grub, no longer a young Xterian but a glorious creature—an old Xterian, a butterfly, a perfect insect.

**III.** Having in my humble way tried to do justice to the school, the staff, and most of all to the Society, I ask you all to rise to your feet and drink to the health and prosperity of the Old Xterian Society.

### SYNOPSIS OF SPEECH

**Aims.**—To express humorously that the whole end or purpose of a member of the school is to become a member of the Old Boys' Society.

**Introduction.**—The importance of the toast as an inspiration to the poorest orator.

#### Presentation.

1. The end or purpose controls all development. Illustrations: (a) the acorn; (b) egg; (c) seed.
2. The end of man to become a member of society.
3. Society necessary for individual development.

4. Only gods or beasts can develop apart from society.

5. Therefore the end or purpose of the pupil is to become a member of the Old Boys' Society.

6. Potentialities can develop into actualities only by application of *vis a tergo*.

7. The staff is the *vis a tergo*.

8. Schoolboy's development compared with that of a caterpillar; leading up to:

9. Climax: A glorious creature, a butterfly followed by:

10. Sudden anti-climax, a perfect insect.

#### Conclusion.

1. Very brief résumé; and
2. Proposal of the toast.

### XIII. THE BEGINNING OF THE CRICKET SEASON

**I.** I think we all hail the approaching cricket season with feelings of delight. What a relief it is to say goodbye to the dark and depressing days of winter, and to look forward to sunshine, to green grass dotted with clear white figures; to lay aside our muddled football garb, and to deck ourselves with white raiment as for approaching festival!

The great writer Rudyard Kipling was among the few who despised our national games. In one of his poems he spoke of the "flannelled fools at cricket and the muddled oafs at the goals." Which would you rather be—a flannelled fool, or a muddled oaf? But I do not think that Kipling was really serious when he wrote that line. He was writing, I think, in the time of the Boer War, and he thought it wrong that young men should be so serious about the result of what was after all a mere game, when they ought, as he believed, to be giving far more serious attention to a much more important matter: to train themselves to fight for their country.

I will present to you two different opinions on our nation: one, the opinion of a foreign,

and the other of an English critic. The foreign observer remarked about the English what a serious nation they were. He said the English even take their sports seriously. In a way his remark was very true. The object of a game is first of all enjoyment: we ought to obtain pleasure and recreation in playing. If we take it too seriously it is no longer a game.

On the other hand a famous English writer remarked that while foreigners can talk seriously about serious subjects, can lift up their voices together and sing a serious song seriously, the English can do nothing of the kind.

If we take the two opinions and put them together, the conclusion we are forced to arrive at is that the only thing that the English can take seriously is sport—a conclusion which, although it has some truth in it, is not the whole truth.

II. There is no doubt that we are inclined to take our sports too seriously. Although I do not entirely agree with either of the writers, I must confess that there is some truth in what they say. When a game becomes a contest between paid professional players; when it becomes commercial; when players are bought and sold like slaves; when the team of a certain town or county does not really consist of men belonging to that town or county; when the chief concern seems to be the amount of money that can be made; then the game ceases to be a game. Unfortunately this has happened in professional football, but not quite so much in cricket. The only good thing that comes from this professionalism, in football, in cricket, in lawn tennis or in golf, is to show what excellence can be obtained by constant practice, by specialising in one game, by making the game the one object of one's life. A standard of skill and excellence is put before the ordinary player; the game is seen at its highest development.

But games, although they are important, are not so important as all that. There are other things in life far more important, and

I think that we are very fortunate that school cricket and school football are free from this taint of professionalism and commercialism.

I am unfashionable enough to believe that a game is most enjoyable when no one is playing too well. Even a poor player can enjoy a game of cricket when it is not taken too seriously. Part of the charm of cricket is its "glorious uncertainty." Even the best player may be dismissed for the dreaded "duck;" even the worst player may by accident or good luck compile a useful total of runs. There is what is called a "sporting chance" for every one. Of course we cannot all be experts, but we can all by patience and practice improve our game, and we can all enjoy a game, however unskillful we are.

Cricket brings out many excellent qualities; it gives them a chance to show themselves. It needs, as you will all agree, a fair amount of pluck to stand up and face a fast bowler on a bumpy wicket. There is no one who can help us; we must take the risk; we must face the danger and alone. Very often we have to "screw our courage to the sticking point" in order to do this. Then we must use our judgment, and all our resources. The eyes of all the spectators are upon us. We must not "let down" our team. We must learn to take our bruises and our misfortunes without complaint; we must obey implicitly the ruling of the most foolish and incompetent of umpires who says we are out, when we know that we are not out; we learn not to be too much elated with success, or unduly depressed by misfortune and failure: all very valuable lessons for our life in the world.

Above all, if we play cricket rightly, and in the right spirit, we learn that the most important thing is not to win the game, but to play it; to "play up, and play the game."

III. If Shakespeare had known anything about cricket perhaps he might have written:

All the world is cricket,  
And all the men and women merely players;  
They have their innings and their fieldings too,

And each man in his time makes many a "duck"

Being out by several methods. First he's bowled,

Or else the ball hard driven by the bat  
Goes jumping and soaring to the fieldsman's hands.

Or else the wicket-keeper whips the bails off  
Whining "How's that?" The umpire says,  
"It's out."

Or, stepping back with care, he hits his wicket,

Once more he's out. There is another way,  
Which ends this strange eventful history:

A leg-ball darts towards him full of menace  
For his shrunk shank; he steps before his wicket;

It hits him and he's out for leg-before,  
Sans fame, sans game, sans runs, sans everything.

I want everyone, whether he is a good cricketer or a bad one, to take part in the cricket, and learn to "play up, and play the game."

### SYNOPSIS OF SPEECH

**Aim.**—To speak in praise of cricket, and to indicate the proper attitude to be taken with regard to the game.

**Introduction.**—The joys of the cricket season contrasted with the gloom and depression of winter.

#### Presentation.

1. The question: Do we take our games too seriously? (a) Quotation from Kipling discussed; (b) foreign criticism; (c) reference to G. K. Chesterton; (d) conclusion: The only thing taken seriously in England is sport.

2. Danger of professionalism and commercialism.

3. The right place of, and function of, games.

4. Cricket enjoyable when not merely a matter for experts.

5. Its "glorious uncertainty."

6. Qualities brought out by cricket: (a) courage; (b) judgment; (c) group-spirit; (d) self-control; (e) obedience.

7. Climax: More important to play the game than to win.

#### Conclusion.

1. Parody of "All the world's a stage."

2. Exhortation emphasising climax of the presentation.

**General note.**—On most occasions of this kind a speech of much slighter texture is all that is required. It should begin with a few cheerful words of welcome for the season, then any necessary announcements should be made, and finally as many as possible should be exhorted to take part in the game.

It was thought, however, that the ideas contained in the presentation might be useful on other occasions dealing with sport; hence their inclusion.

## XIV. SPORTS DAY

I. I am sure that all the spectators have watched with much interest the many and varied athletic contests which have taken place to-day. There is always something very fascinating about a race, whether it is between horses, greyhounds, motor-cars, or human beings. No doubt the fascination is due to the fact that it appeals to our deep-rooted instincts, or dim ancestral memories. We can imagine the excitement of primitive man and the question, "Will the bear catch him?" as the origin of our interest in a race. We find the same instinct at work in accounting for the pleasure of the ancient Romans in gladiatorial displays, of the modern Spanish in a bull fight, of the fox hunter in England, of the boxing match in most countries.

Our contest here is far more civilised than all those I have mentioned. We experience the joy of watching the contest, and no human being, and no animal is hurt.

There is very little danger of sport being

under-emphasised in England. A professional footballer is regarded as a sort of hero; a boxer is remunerated on a higher scale than a prime minister or an archbishop. But I am sure you will agree with me when I state that in my opinion sport ceases to be sport when it becomes a business or profession.

II. Sport, however, is rightly regarded as a very important part of education. It is not merely play or recreation or relaxation. The old Greeks used to say, "Gymnastics for the body and music for the mind." By gymnastics they meant all those exercises which promoted a proper and harmonious development; the production of a beautiful body, not one that was over-developed in some part and under-developed in another; not the production of huge and unsightly bunches of muscle in the arms or legs. Another and very important part of their gymnastics was what was described as *nurture*, or correct and suitable feeding. We should do well to try to imitate them in our physical education: our aim should be the production by nurture and suitable exercise of a beautiful harmoniously developed body.

Fortunately we are moving gradually forward towards their ideal. Children of to-day have medical care provided in the schools, and corrective exercises to remedy any physical defect; there is also provision of food for needy children.

But many of the conditions of modern civilisation are antagonistic to the development of a perfectly sound body. Town life with its overcrowding, with its lack of fresh air and sunlight owing to the smoke nuisance, with the increasing noise of traffic, with the lack of peace and quietness due to the inconsiderate use of wireless—all this is inimical to the development of the body and the harmony of mind.

I have said that sport is not merely relaxation or recreation. That it is a welcome change from the work of the classroom cannot be denied. But anyone who has taken

part in the process known as training for sport knows that it involves hard work; self-denial; severe self-discipline; the bringing of our bodies under control, and keeping them in subjection. Those who wish to excel in sport must, like those whose desire is to excel in any branch of human activity, learn:

"To scorn delights, and live laborious days," to say "No" to the promptings of pleasure and appetite. Could one have a more valuable educational training than that?

And yet in spite of the apparent unattractiveness of this discipline, this severe self-denial, all these young aspirants undergo it cheerfully and willingly.

One of the great problems of education, I think, is to try to transfer that cheerful spirit, that voluntary self-discipline, that eager attitude from the sports field to within the walls of the classroom, so that our scholars would manifest the same zest and zeal in the harmonious development of their minds as of their bodies.

But I am afraid I am expecting too much of the boy who is, after all, only human.

There is no doubt that the unfavourable environment, due to modern conditions, adversely affects the development of mind and body. The poet Shelley truly stated that:

"The mind becomes like that it contemplates."

An ancient Greek philosopher, in writing about education, wished to remove everything harmful, everything ugly, all evil sights, all evil influences, all ugly sounds from the environment of children. "Then," said he, "our youth will grow up in a land of beautiful sights, and beautiful sounds." That would give their bodies a chance to be healthy and their minds an opportunity to be virtuous.

Let us put before us his ideal: a harmoniously developed body, and a balanced mind.

**III.** I therefore appeal to parents to do all that they can to try to make the environment of our young athletes as pleasant as is possible; to eliminate all that will tend to debase their taste. I mean ugly sounds chiefly; I will not mention what part of the wireless programme should be eliminated; I will leave that to your judgment. You have an important part to play in the bodily development; your part is chiefly nurture; and watchful care. The school's part is chiefly exercise. Thus by co-operation between parent and school we may approach our ideal.

In conclusion, I wish to express my appreciation of the work of the sports master. Such a wonderful display as we have seen to-day could be produced only by hard work, supreme ability, and devotion to duty. I congratulate him, and I congratulate all his pupils for their good fortune in having such a splendid leader.

### SYNOPSIS OF SPEECH

**General aim.**—To present the ideal of physical development as a harmoniously developed body and a balanced mind.

#### Introduction.

1. The fascination of sport humorously referred to our primitive instincts.
2. The danger of over-emphasis of sport leading to professionalism.

#### Presentation.

1. Educational importance of sport.
2. The Greek ideal of a harmoniously developed body produced by nurture and exercise.
3. The disadvantages of modern life; their effect on the body.
4. Besides being a relaxation and a recreation, sport is highly educational in discipline, self-denial and control of body.
5. This severe discipline undergone cheerfully and willingly.
6. Problem of education to transfer the

enthusiasm shown in sports to the work in the classroom.

7. The effect of environment on body and mind; illustrated by quotation from Plato's Republic leading to:

8. Statement of ideal (climax of speech).

#### Conclusion.

1. The parents' duty to realise this ideal: (a) Care of the environment; (b) nurture.
2. The school's part: Exercise.
3. Congratulations to sports master and to pupils.

**General note.**—As this speech is addressed mainly to an adult audience, the style is more literary in character; the story or fable is not employed, the illustrations are few.

The quotations from Milton, Shelley and Plato are illustrations that would appeal to an educated audience.

Note that the speech begins and ends with praise.

### XV. A SWIMMING GALA

**I.** Before presenting the prizes to the successful competitors, I must tell you all how greatly I have been impressed by the excellent display that I have just witnessed. The proficiency of all the competitors proves that swimming is taken very seriously in this school, and I take this opportunity of congratulating all concerned in this display; the instructors for their excellent work and the organisers for the efficient arrangements made for the comfort of the spectators, and the competitors for their very excellent swimming and diving. I was particularly interested in the life-saving display. It gives me great confidence. I know that should I have the misfortune to fall into the bath—and I am sorry to have to state that if I did the boys would probably enjoy that spectacle as much as any of the other items on the programme—if I should fall into the bath, so many life-savers would attempt to save me that I should probably be drowned

while they were all at the same time trying to bring me to safety.

But I don't mean to fall into the bath; you have had enough entertainment and amusement without that, and I don't see why I should do that to amuse you.

II. Those people who cannot swim miss one of the great joys of life. Swimming is a splendid exercise, bringing into play all the muscles of the body. There is no excuse for a schoolboy now who does not take the opportunity to learn to swim. School time, splendid swimming baths, and able instructors are provided. My advice to all those who cannot swim is: learn as soon as possible. Everyone can learn to swim; some learn very quickly; others take longer, but it is possible for all.

If you learn to swim you will enjoy your sea-side holiday far more; for the best place to swim in is the sea. When we cannot get that we have to be content with swimming baths.

There is one wonderful thing about swimming which makes it different from most school subjects. Once you have learned how to swim you cannot forget it. Don't you wish other school subjects were like that?

My advice to those who can already swim is: Learn to swim better. The best way to enter the water is to dive head first where it is possible. Then you get the shock of entering the water all over in a moment. Many of you will know what it is like entering the water at the sea-side where the water is shallow and diving in it is out of the question. The character of a bather can be judged by the way he enters the water. The courageous and stout hearted bather rushes boldly into the water, and plunges vigorously, soon immersing all his body; the timid and faint hearted goes like Agag, delicately, daintily, putting in one foot, then the other, going slowly forward, allowing the water to creep up gradually. To which type do you belong? I won't tell you what I do.

A maxim for divers is: Look before you leap. It is not wise to take a high dive into two feet of water. Even in the swimming baths it is necessary to follow this maxim, although the depth of the water is known, for another swimmer may be underneath you, and it might cause unpleasantness to both if you dived on his head. In diving from rocks at the sea-side this caution is doubly necessary. There are underwater rocks in the most unlikely places, and most divers will find that rocks are definitely harder than their heads.

The English nation have always been proud of being a seafaring race. Much of our literature and many of our poems deal with the sea and ships. We would expect that in our ancient writings there would be some references to swimming. There are. In the very oldest English poem—a poem so old that it was composed before the English came to England, while they still lived in Germany and Denmark on the shores of the Baltic sea, there is a story of a swimming match in the Baltic sea between the hero of the poem—a great warrior called Beowulf, and another warrior called Breca. The hero of course won the match. That poem must have been composed in or before A.D. 500.

An account of the first swimming lesson comes much later. In 1340 there took place the first great sea fight between the English and the French, known as the battle of Sluys. The English won the battle by boarding the French vessels, and throwing the French overboard. In the words of the old historian, this process is described as "teaching the cutiffs how to swim."

In Chaucer's *Canterbury Tales* there is a description of the captain of a ship. We are told that when he fought at sea and was victorious he sent the conquered crews home by water. In plain English that means that he gave them a swimming lesson by throwing them overboard.

I am sure you would not like a swimming lesson of that kind.



**III.** Once more I congratulate you all, instructors, masters, and competitors for this brilliant display, and when next year you have another gala, I hope you will not forget to send me an invitation.

### SYNOPSIS OF SPEECH

**Aim.**—To express appreciation of the skill shown in the various competitions, and to emphasise the importance of swimming.

**Introduction.**—Praise for:

1. The display in general;
2. the individual competitors;
3. the instructors;
4. the organisers;
5. the life-saving. Humorous reference.

**Presentation.**

1. Advantages and opportunities of knowing how to swim.
2. Entering the water as an index to character; maxim for divers.
3. Reference to a swimming match in *Beowulf*. Reference to Froissart's account of the Battle of Sluys. Reference to Chaucer's Shipman.

**Conclusion.**—Praise again for all concerned. Appreciation shown by asking for another invitation.

### XV. CONGRATULATORY SPEECH

*After a successful football match*

**I.** This morning I have something very pleasant to talk about, something that gives me a delightful warm feeling and I know that it does to you for I can see in your eyes that you are almost bursting with pride of something well and truly done. No, there is not a sign of doubt, of eyes that somehow always want to be searching the toes of your boots, or of fidgety feet that will not stay still. No, chests are well out to-day, chins are up and the world goes by with a swing.

You know very well about what I am talking, the great victory of last Saturday morning. I was there, you were there; we all shared in the excitement of those seventy minutes. But first of all, let us do honour to the actual players, the boys who not only by personal skill but by courage and regular hard work have earned their place in the school team. Come to the platform. —All of us here congratulate you upon your success and trust that this is only the first of many such achievements in the future.

**II.** Now why am I so excited about a mere game of football? I will tell you. You are pleased just because you have won, a sort of natural feeling that bubbles up within you and has nothing to do with reason. Animals have it, birds have it, you have it. You know when you have been dared to climb a wall that is just too high to reach, you jump and miss the top, you jump again, miss and come down on your nose; you grit your teeth, walk back a step or two, run and make a tremendous jump. You cling with your fingers, you scramble with feet and knees and pull and strain. A mighty push, one leg over and you are at the top. There is skin off your fingers, two nails are cut, a dozen bruises and a hole in your trousers that you hope mother will not notice, but what a feeling as you sit perched aloft!

Now you yourselves did not play on Saturday and that is one reason why I am pleased. Saturday is a holiday and there are dozens of things or duties that boys want to do or have to do in their own time. Many of you are not keen on football, but all trooped down to the ground to share in victory or defeat. That is a grand thing. I know by that, that we are all pulling together and that the good of the school is in your hearts. If you have a task to do or a journey to make, it is wonderful how companionship and encouragement help to lighten the burden or to make the distance seem shorter. That was your part on Saturday. By your presence

and enthusiasm you had a great share in the victory and as long as that keenness and whole-hearted support continues, we shall always be able to hold our heads high in anything that we set out to do.

There is something else. We are all proud to-day, proud of the eleven and proud of the school. That is good, but pride is a dangerous thing if we do not keep it well under control. You know the story of Pandora's box and how all the nasty things escaped to do harm in the world immediately the lid was raised. Well, pride is like that. Keep it safe within yourselves and no harm is done, but let it escape, and selfishness, bad feeling and all the other sorry things that you boys call swelled head, get together to kill real happiness. Success is the fair reward of hard work. The team will tell you that their football has been by no means all pleasure and how most of them have given up many hours that they wanted to spend in other ways in order to practice over and over again in order to perfect one thing. That is honest pride, a gladness to worry along steadily even at an unpleasant thing in order to bring pleasure and success at the end. That feeling keeps within and does not escape with a loud voice and empty boasting. Only weaklings are made of such stuff. What does Shakespeare say in the play of *Macbeth*?

"It is a tale

Told by an idiot, full of sound and fury  
Signifying nothing."

The booster will never stand seventy minutes of a hard-fought game and come through smiling. He can never bear losing if fortune goes against him; he may be clever or skilful, but he hasn't the backbone to carry on whatever happens. So now that we have won, let us glory in the victory ourselves, but let it stop at that. That reminds me: one of the things that I really like about our present team is their manner during and after the match. If you like them, and they really are good fun, for solid hard knocks that game was a sheer

delight, but at no time was there a sign of ruffled temper or dispute. The boys took their bumps in the same manner as they treated their success at the end of the game. I saw no silly capering about or handshaking or nonsense like that, as if one boy could possibly score a goal without the help of the others. As for the other team they were beaten but not humbled. I am more than glad to say that our boys did not attempt to rub it in, as the saying goes.

That again is why I am proud to-day. My boys can struggle hard and come through successfully; they can win like gentlemen with no disrespect to their opponents and their efforts are achieved with the support of the whole school. We can honestly say in the words of the poet that we did "Play up, play up, and play the game."

III. Let us then feel both pleasure and take encouragement as we go to the day's work. Truly the match was sport; it was really just a game but all real happiness depends always on the spirit in which the game is played whether it is fun or whether it is the game of life. Let everything that you do be played in the same way; it may be brain-work; it may be craft work, it may consist in doing a good turn at home or in the street, but whatever it is, do it wholeheartedly; do it so that that warm feeling rises up within you and, having so done, pass on without a word. You have earned the right to be counted amongst the true British sportsmen.

### SYNOPSIS OF SPEECH

**Aim.**—To give merit its due reward and to offer further encouragement.

**Introduction.**—The atmosphere of happiness that is given by honest pleasure and good fellowship.

#### **Presentation.**

1. Congratulations to the winning team.
2. The natural joys that attend success.

3. Reasoned joys as seen by an adult and their value. (a) The burden is shared by many; all working for the common good. (b) The absence of false pride and the futility of the boaster. (c) Self-discipline as seen in good sportsmen.

**Conclusion.**—The spirit of the game with encouragement to continue and the connection with the serious work of life.

## XVII. ADDRESS TO SCOUTS LEAVING FOR CAMP

**I.** *I am sure that the rest of the school while wishing you a pleasant and healthful holiday is full of envy, thinking how pleasant it must be to adopt your rather uncivilised garb, to shed collars and ties, to leave houses, streets, trams, trains, motor cars, schools and other horrors of civilisation, and to go with you to the green fields, and woods, to live close to nature "on the beached margin of the sea."*

**II.** One of the greatest benefits of a holiday is to have a complete change. For the countryman, for the seaside dweller, the best holiday would be to go to stay in a large town. For town dwellers the best holiday is to go away from towns and to get as close as possible to nature, as far as possible from crowds. Some people, however, make the mistake of going from a crowded town to another crowded town at the seaside. They cannot there get the change, quiet, and rest that they need.

Camping, I think, is a real change, and a real holiday. In our daily life we are surrounded by so many comforts that we tend to become lazy, thoughtless, selfish and spoiled. We do not realise that in order that one person should be comfortable many persons have to be uncomfortable. Think of the hard work of the farmer that we should have food; the miner far underground risking his life that we may be warm; the sailor and the fisherman braving the storm

to supply us with food from the sea, and the products of far-off countries. Our food is cooked for us, the drudgery of the household is all done for us; we take it all for granted; we accept it thoughtlessly as our right, and seldom use our imagination or give our sympathy to those who make themselves uncomfortable in order that we shall be comfortable.

At camp you will have to do your own drudgery; you will have to prepare your own food; you will have to wash your own dishes, and will have to do without a great many comforts. And you will enjoy it as a change. If the weather is unfavourable, as I hope it will not be, you will have to put up with some actual discomforts. All this will be very good for you, and it will give you an experience and a training which you would not otherwise obtain.

With regard to your conduct, do not forget that although you are on holiday you are members of this school. See that your behaviour is always a credit and not a disgrace to your school. The pleasure of a great many may be spoiled by the foolish, selfish, or thoughtless conduct of one. You must therefore give absolute obedience to your scout-master, and cheerfully perform your allotted tasks however unpleasant they may seem.

I shall give you a little rule of conduct that may help you. If you are in doubt whether you should do anything or not, say to yourself: Would I be willing to give my permission for everybody to do what I am thinking of doing? If you would not like everybody to do it, depend upon it, it is wrong for you to do it.

You are going to enjoy yourselves. Take care that your enjoyment does not interfere with the comfort or enjoyment of other holidaymakers. Do not spoil the beauty of the countryside for others by leaving litter about. Always tidy up after you and leave the country or the seaside as beautiful as you found it.

Of one thing I wish to warn you. Always at holiday time we read in the papers about people losing their lives. Nearly all these

tragedies are caused by ignorance, foolishness and taking unnecessary risks. When you are bathing it is a wise plan even for good swimmers not to go out of their depths. You must not bathe at all except by the permission and under the supervision of your scoutmaster.

**III.** In conclusion, we all wish you a happy, healthful and safe holiday. It will be happy and healthful if you remember what I have told you. Remember what the school expects of you: that your conduct will be of a high character, an example to others, a credit to yourselves, and to your school.

### SYNOPSIS OF SPEECH

**Aim.**—To give useful advice to the Scouts by the following of which their holiday will be safe, educational, and enjoyable.

**Introduction.**—The pleasantness of the change from civilised life to a life closer to Nature.

#### Presentation.

A. 1. The chief benefit of a holiday consists in a change.

2. Camping a real change from civilised life.

3. The effects of civilised life: forgetting that many must be uncomfortable that we should have comfort.

4. Camping provides a remedy against this.

B. Rules for camp life:

1. Obedience, industry, thoughtfulness for others.

2. Maxim: Never do anything which you would not be willing to allow everybody to do.

3. Don't interfere with the enjoyment of others.

4. Avoid leaving litter.

5. Unnecessary and foolish risks.

#### Conclusion.

1. Wishes for a happy holiday.

2. Final exhortation as regards conduct.

### XVIII. THE PRESERVATION OF THE COUNTRYSIDE

I. How many of you boys at school this morning either live in the countryside or else like to go into the country during weekends, especially when birds are nesting or when there are blackberries and nuts and crab apples to be had for the finding? All of you. I thought so. Now, I, like you, love the countryside better than anything else and when I go, I still hunt for things just as you do, but last time I went, a little verse of the great poet, Robert Browning, kept flitting through my mind and I wondered about lots of things that I noticed were happening. Here it is,—

"Earth is crammed with heaven,  
And every bush afire with God,  
But only he who sees  
Puts off his shoes."

II. You wonder what it is all about. Well, you remember the story of Moses who, when he noticed a certain bush on fire, went slowly and hesitatingly towards it and then with a strange sense of fear upon him took off his shoes as a sign of reverence. He had seen hundreds of ordinary bush fires in that hot country but never before had he removed his shoes. No, Moses was a man who *saw* and this time he noticed the marvel of the fire that did not go out, a little thing that fifty people must have passed by without a thought. Now Browning, who loved the country as do you and I, says that *every* bush is afire with God. He isn't talking nonsense, that is the striking way he puts it, but he means, that to all people who can *see*, every common thing of nature is so alive or afire with wonder that they never approach it but with a feeling of deep respect.

Now I ask you. Do you see like Moses and Browning did? I know you can see the trees, the birds, the animals, and you can see enough to be able to tell which is which, the things eatable and the things bitter and poisonous, but I want you to learn to see with your minds as well as with your eyes. Some of

you do, I can tell that by the way in which you behave, your habits, your treatment of your books, clothes and friends, but many of you do not and when you ramble along the hedges you are still as bad as your hard-headed Saxon forefathers. You feel so strong and mighty that if you do not want those weaker things round you, you pull them down or trample them underfoot. I am not grumbling at you, yet, because you do not understand; you are not really seeing the wonders in all those ordinary things, the marvellous array of colour, the grand sweep of the trees, the hundred and one clever little tricks and schemes of plants, birds and animals for battling against their countless enemies. If you did, you would feel a wonderful friendliness towards all nature's family and you would want to help them in their struggles rather than destroy.

It is not the good fortune for all of us to see as well as each other in the ordinary sense of the word. I remember two boys who became quite enemies because one saw so much more than the other. Every time they went for a walk in the spring one found a dozen nests whilst the other could find only one. One day one saw a stoat and then a snake disappear over the path but the other just missed them. There was a glorious battle between two buck hares just at the end of a deep furrow in a ploughed field but there was no sign of fight or of animal when the second boy came along. It was all very annoying but it couldn't be helped; he simply couldn't develop the trick of seeing quickly and intently. There is no need to worry if that gift does not happen to be yours; without it you may see a great many more things than the other fellow but whatever is the good of it if you do not really appreciate or enjoy what you do see? The short-sighted but understanding boy is far better off. An interesting book is an excellent thing to have but is there any reason or value in merely looking at it and then tearing it up?

Well then, let us come to the point of our talk, really seeing or appreciating the country-

side. We countrymen, that is to say, you boys and I, think that the country is a better place to live in than the town, don't we? Good! You want the fields, the hedges, the trees and the lanes to continue to be just as lovely as they always were? Good again! Here then is the reason why I said that I wondered. In two little holidays I have seen a trail of bluebells and of daffodils torn up by the roots lying withering and useless on the ground, and as many as ten nests with broken egg shells here and there on a pathway leading up a short lane. On the fringe of the woods a litter of broken branches told the dismal tale of destructive madness to obtain half a dozen miserable chestnuts. Here a dozen rusty cans lay by the side of the bank, there the relics of an old iron bedstead and a little farther on all that remained of a wornout bicycle, horrible sights in that fair land of ours. All this, without mentioning the gaping holes in hedges to save walking a few yards, gates left gaping wide despite a dozen cows that were ever ready to wander in search of new pasture and last but not least grass that was once a foot high in readiness for the machine, now flattened out by careless trampling feet and a hopeless task for one man. I have said nothing about the litter that is usually written down as the crime of the thoughtless picnicker from the town but surely there is no need to say any more.

**III.** Many of the things, you boys will tell me, are done by grown-up people. Unfortunately that is true, but you must not forget that when I was a boy many people's feelings towards weaker things and beautiful things were different from what they are to-day, and it is very difficult to unlearn wrong things that become fixed in your mind in the days of childhood. You boys are the new generation and to-day you have every chance to learn and understand in a fair and reasonable way. Cruelty and harshness have almost died out and friendliness and appreciation of difficulties and worries have taken their place. Won't you show that you are learning to appreciate, to see things properly,

in your turn? Gather the harvest of the hedges, the trees and the streams by all means. They were meant for you to enjoy but for cruelty and foolish destruction and empty-headed ugliness, cast them away from you as things that are unclean and unfit for level-headed, appreciative boys of the new generation. When you do that, and I'm sure you will, those other abominations that grate upon some of us will go with them. I mean, the signs now posted up for people who have not learned to see, "Keep off the grass," "Trespassers will be prosecuted," and so forth.

As soon as a big bonfire can be made of such things, then without any fears for the future, we shall say in the words of E. W. Tennant, the poet,

"I saw the green banks of daffodil,  
Slim poplars in the breeze,  
Great tan-brown hares in gusty March  
A-courting on the leas;  
And meadows with their glittering streams,  
and silver scurrying dace,  
Home—what a perfect place!"

### SYNOPSIS OF SPEECH

**Aim.**—To awaken an appreciation of the countryside and to create an antagonism to wanton destruction.

**Introduction.**—A general agreement with regard to our feeling towards the country and an illusion from the poet Browning.

#### Presentation.

1. Seeing as discovered in the quotation.
2. Ordinary sight—the general and the minute observer.
3. Failure of good sight without appreciation.
4. (a) The old idea and the new. (b) A challenge to the boys to prove the worth of the new generation.

**Conclusion.**—Quotation from the poet, E. W. Tennant,—the countryside as it must remain.

### XIX. CONGRATULATING SCHOLARS ON EXAMINATION RESULTS

I. I have just received the *Report of the Examiners* on the last examination, and I am very pleased with the result; I am sure that you also will be pleased to hear that the school is keeping up with, if not surpassing, the high standard that it has maintained in past years.

II. The result is a great credit to those who were examined, and it upholds the high reputation of the school. In comparing it with the results of former years, we find that although those results were good, these are even better. In comparing it with the results obtained by other schools we find that we are beaten by none. There is only one other school which approaches our results. A glance at the individual results shows that the distinctions obtained are fairly spread over the various subjects. This proves that all the subjects are efficiently taught, and that the boys have worked hard, even in the subjects in which they are not interested.

Not only must I praise the industry, diligence, and intelligence of the scholars, but I must express my very high appreciation of the work to those masters whose duty it has been to prepare the pupils for this examination. But their efforts could not have been so successful unless they had a foundation on which to build. They have completed the building successfully, but the foundation must have been well and truly laid by those whose duty it is to instruct the lower classes of the school. These teachers equally with the others must receive their meed of praise and congratulation.

We are often told that a school must not be judged altogether by its success in examinations. That is perfectly true. There are other and far more important things to take into consideration. One of these is the character of the pupil. It is far more important to produce pupils of good character, who will be a credit to their school and good citizens of their country, than a list of pupils successful at examinations.

But success at examinations is one sign of a successful school. Success at examinations proves one thing: that the scholars are intelligent and industrious, and that the teaching is inspiring and efficient. One part at least of the school is healthy; and if one part is healthy it is more than probable that the others are.

If a boy is industrious and intelligent, he has two important characteristics which will tend to make him a good scholar and good citizen. The other necessary qualities are likely to be added to these.

**III.** There is an old proverb: Virtue is its own reward. When we have done all that we possibly can we must be content with our success, and expect neither praise nor reward. You have had my congratulations; you have had a full amount of praise; but you seem to expect something more. You shall have it. I have decided to grant a holiday to mark this success, on one condition: that the school captain should ask for it on a convenient day next term. If he should by any chance forget, I am sure there will be plenty who will remind him.

Now I wish the successful candidates to come up in single file to the platform to receive my personal congratulations.

(The headmaster shakes hands with, and congratulates, each pupil.)

### SYNOPSIS OF SPEECH

**Aim.**—To give praise where praise is due for successes at the examination, and to show that industry and intelligence are a good basis for character.

**Introduction.**—Pleasure expressed at the excellence of the result.

#### Presentation.

1. Result a credit to all concerned.
2. Worthy of praise because (a) better than those of former years; (b) better than those of other schools.

3. Praise of scholars for (a) spreading effort over various subjects; (b) industry and intelligence.

4. Praise of staff: (a) those directly concerned; (b) those who laid the foundation.

5. What success in examinations means.

Only one sign of a successful school, but if one part is healthy it is likely that the other parts are healthy too.

6. Climax: Industry and intelligence are a good basis for other qualities of character and citizenship.

#### Conclusion.

1. Virtue its own reward, but
2. holiday to be granted.
3. Successful candidates congratulated.

**General note.**—What may be called the "damping process" is used twice in this speech: (1) in showing that there are far more important things than examinations. The damper is removed by working up to the climax showing that industry and intelligence are fundamental qualities for good character and good citizenship. (2) Playfully in the conclusion by telling the children that they have no right to expect a reward for doing their duty. The damper is removed by giving them what they had no right to expect. Thus the reward becomes far more valuable.

### XX. EMPIRE DAY—1

**I.** Among the Jewish people at the Feast of the Passover there is a very interesting and instructive custom. All the family, old and young, are assembled round the table. At the conclusion of the feast the youngest member of the family asks this question: "Why is this day different from all other days of the year?" To this question, the oldest member of the family replies, and tells once more the story of the first Passover in Egypt when the Destroying Angel, seeing the blood of the lamb sprinkled upon the doors of the Israelites, passed over their houses but brought death and sorrow and mourning to the Egyptians.

It would be a very good thing to have some kind of ceremony similar to this in every house in the British Empire on this very important day. But we have nothing like this in our country. No Jewish child has any excuse for being ignorant about the greatest festival in his religion. He is told the same story every year of his life. I wonder what would happen at your home, if at tea or supper you asked your father this question: "Why is this day different from all other days of the year?" Perhaps he would tell you; perhaps he would say—and this is what I think he would say—"Don't bother me, can't you see I'm reading the paper. Ask your teacher."

Well, I'll try to tell you.

II. I daresay you know what the British Empire is; it consists of many colonies and countries, some of them much bigger than England, scattered all over the world: in Europe, in Asia, in America, all Australia, New Zealand and islands in every ocean. A good many people don't like using the word Empire because it is not an Empire in the sense that we use the words Assyrian Empire, Babylonian Empire and Roman Empire. Those empires belonged to the Assyrian, Babylonian or Roman emperors, who were absolute rulers. But our Empire is different. It does not belong to us. The English government has no power to make laws for Canada, or Australia. Canada and Australia make their own laws and govern themselves. All the great Dominions are free and independent. Suppose one of the great Dominions wanted to leave the Empire; we could not prevent it from doing so; it is free to do as it wishes. But the great Dominions do not wish to leave the Empire. If you could be in one of them to-day, you would find them all celebrating Empire Day, more earnestly perhaps than we celebrate it in this country.

We must think of the Empire, then, as a kind of League of Nations who are united because they have the same traditions, similar forms of government, the same

interests, the same motherland, the same liberties, the same privileges, and the same king. The king-emperor is the symbol of unity for all the scattered members of the British Empire.

War between two members of the British Empire is unthinkable—we cannot imagine that it is possible. You know how troubled the state of the world is at present. In Europe especially, each great nation seems to be suspicious of the others. Every nation seems to be arming, manufacturing guns, aeroplanes, poison gas, and munitions. All nations seem to be preparing for war in spite of the terrible lessons of the last great war. And yet there must be many sensible people in all these great nations who do not want war—who long only for peace. The members of the League of Nations who meet at Geneva have as their great object the prevention of war. Disputes between nations are bound to arise; there are two ways of settling disputes: one the sensible and just way, the other way is both unjust and senseless. When two persons have a dispute, the sensible way to settle it is not to fight; if one of them knocks the other down that does not prove that he is right; it proves the strength of his arm, not the strength of his argument. The sensible way is to put the arguments for both sides before another person who acts as a judge, and who decides which is right and which is wrong. If nations were sensible, they would have their disputes settled in a similar way by bringing their disputes before the League of Nations.

The present state of the world must make those members of the League of Nations who long for peace, feel almost hopeless. They might say in the words of the psalmist: "I labour for peace, but when I speak unto them thereof, they make ready for battle."

Yet the world has a pattern before it; a real League of Nations living together in perfect friendship and peace, settling their disputes in the sensible, and not the senseless way. And that real League of Nations, that real pattern to the world, is the British Empire.



If the nations of the world would take the British Empire as their pattern there would be no fear of war.

**III.** Long before airships and aeroplanes were invented, the poet Tennyson "looked into the future as far as human eye could see." This is what he saw, and this is what he prophesied. He saw war in its most terrible form taking place in the air. I will give you his words:

"Saw the heavens filled with shouting,  
And there rained a ghastly dew,  
From the nations' aerial navies  
Grappling in the central blue."

But that war was so terrible and gave the people of the earth such a lesson that they made up their minds that there should be no more war. The poet goes on:

"Till the war-drum throbbed no longer,  
And the flag of peace is furled,  
In the Parliament of Man,  
The Federation of the World."

That was the dream of the poet; a parliament for the whole world, all nations united, no more war, peace on earth.

That dream has not yet come true; we hope it will; and it will come true only when all the other nations follow the pattern of the British Empire.

3. The Empire a League of Nations.
4. The state of the world, apparently hopeless.
5. The ways of settling disputes—senseless and sensible.
6. Climax: the British Empire as a real League of Nations and a pattern to the world.

#### Conclusion.

1. The ideal of universal peace illustrated by quotation from Tennyson.
2. Possibility of realising that ideal depends on other nations imitating pattern of British Empire.

**General note.**—When occasions recur, such as Empire Day, it is difficult to have something fresh to say each year. It is a good plan therefore to treat the history of one or other of the Dominions in the body of the speech. Thus the speech would consist of:

1. General introduction dealing with the reasons for keeping Empire Day.
  2. An historical account of one of the Dominions.
  3. A general conclusion.
- In this case the chief speaker will usually find it advantageous to delegate the central part of the speech to the geography or history specialist, introducing and concluding the speech himself.

### SYNOPSIS OF SPEECH

**General aim.**—To present the British Empire as a real League of Nations already in existence, and as a pattern to the world for the maintenance of peace.

**Introduction.**—General indifference to the celebration of Empire Day illustrated by Jewish custom at Passover.

#### Presentation.

1. Of what the British Empire consists.
2. Difference between it and the empires of the Past.

### XXI. EMPIRE DAY—2

**I.** This is the one day in the year that is set apart as a special day to remind us of what we might otherwise forget: that we are not only pupils of — school, not only members of the town of — in the county of —, not only members of the British nation, of the United Kingdom, but members of what the late King George V called a great family of nations. We are members of the same great family as Canada, Australia, New Zealand, South Africa, India, and other colonies and dependencies scattered over the whole wide world. And all over the world

wherever British people are, even if they are in foreign countries, they keep this day very earnestly and solemnly, and yet with great rejoicing; in fact this day is kept by Britons abroad far more earnestly, far more solemnly, with greater rejoicing, with greater pride, with greater show of patriotism than we keep it at home. I wonder why.

II. You have all heard the story of Aladdin's lamp. Perhaps you have often wished that you had something like it. Then whenever you wanted anything you would have only to rub the lamp and a genie would immediately appear and give you or get for you anything you wished—a marvellous palace, great riches, a beautiful princess, the whole contents of a sweet-shop—in fact anything and everything. I believe that you would soon get tired of your palace, your gold, your princess, and your sweets.

There is a story told of a king whose name was Midas. He prayed to the gods asking them to grant that whatever he touched should become gold. The gods granted his wish and he found that it was a curse rather than a blessing. His food became gold, his drink became gold, and when he touched his little daughter, she became gold too. So he had to ask the gods to take away this gift from him or else he would have starved to death and lost his daughter.

If you were Aladdin you would not value the things that you could get so easily. King Midas did not value his food nor his daughter till he lost them, and then he found they were far better than gold. We don't think those things are valuable which are given to us for nothing, neither do we value the things that we already have.

In the story of Drake's voyage round the world it was noticed that as the crew of his ship got farther and farther away from England, they became more and more patriotic, and more and more religious.

So at the present time those British people who are far away from us, and have not our privileges—privileges that we do not value because we get them for nothing, privileges

that we take for granted; these British people show their patriotism far more than we do, in keeping Empire Day.

A German is proud of being a German, a Frenchman of being a Frenchman, an Italian of being an Italian, and an Englishman should be proud of being an Englishman.

Being proud of one's country, and preferring one's own country, is called patriotism. If you had been born in America you would have been taught that America was the greatest and finest country in the world. In Germany, Italy, and Russia each little German, each little Italian, each little Russian is taught that his country is the greatest and most important,—so some of them must be wrong. Hence we had better not say that our country is the greatest—it may be, and it may not be; we really don't know. But this we do know, (and other countries would agree with us) the British Empire is *one* of the greatest and most important collections of nations that the world has ever seen. And that being so we ought to be proud to be members of it.

There are some people in this country and in other countries who say that whatever their country does is right, and who become very angry when anyone contradicts them. They think this is being patriotic. On the other hand, in this country there are some other people—I don't think you will find them in any other country—who say that whatever our country has done in the past, or is doing now, is wrong, and the other nations are always right. They can see good only in other countries; evil, only in their own. They don't even pretend to be patriotic.

Now if you read your history rightly you will understand that our country has done some things in the past of which we ought now to be ashamed. Let me mention one thing which you will all know—the burning of Joan of Arc.

But we have done other things of which we ought to be proud. I will mention only one example—we were the first nation in the world to free all slaves in our dominions. Real patriotism, I think, means not thinking

that our country is always right, or that it is always wrong, but feeling proud of our country when it has done or is trying to do what is best for the good of mankind, and feeling ashamed of any evil that it has done in the past and making up our minds to do all we can in our humble way to help it to do right in the future.

And now about ourselves. How can we make ourselves worthy members of this great Empire? For the great Empire is made up of millions of unimportant people like ourselves.

Our first duty is to take our schooldays seriously as a line of preparation to make ourselves efficient. By efficient I mean able to support ourselves, to be independent of the help of others, in other words to "pull our own weight," not to be a passenger pulled along by the work of others. But I mean more than this. We should not only be efficient ourselves but we should not prevent other people from making themselves efficient. You will understand what I mean when I say we must not be dogs in the manger. Thirdly, we should try to make ourselves so efficient that not only are we able to support ourselves, but we are also able to give a helping hand to others who have not been so fortunate as ourselves.

So if we try to do these things we shall be on the way to make ourselves worthy members of a great Empire. I will repeat them: Learn firstly to pull your own weight, secondly to let other people do the same, and thirdly try to help those more unfortunate than yourselves.

The poet Robert Browning, when he was on a voyage, passed Cape St. Vincent, Cadiz, and Trafalgar—all scenes of great victories which helped to save England from foreign powers. His thought was: "Here and there did England help me. How can I help England, say?" The answer he gives is rather unexpected. Everyone, he says, is helping England who praises God for preserving England in the past and who prays to Him to continue his protection in the future.

**III.** During the year until next Empire Day I want you to notice, especially while reading your history, what our forefathers have done for us: how some have given their lives that we might be free; how some have been brave enough to defy kings, risking imprisonment and sometimes death; how some have left the comfortable and easy life at home to spread the English race and English trade in every corner of the earth. Great soldiers like Wellington, great admirals like Nelson, great explorers like Captain Cook have all helped England. Great thinkers like Sir Isaac Newton, great doctors like Lord Lister, great women like Florence Nightingale and many many more, both men and women in all branches of learning, in all branches of science, have done much for us in the past. We should try to remember some of them to-day. They have given you gifts which you can hardly know much about yet; they have also given you their example of sacrificing themselves for their country. What are you going to do?

### SYNOPSIS OF SPEECH

**General aim.**—To develop the idea of true patriotism, and the duties which follow from it.

#### Introduction.

1. The reason for keeping Empire Day is to remind us that we are members of a great family of nations.

2. Other members of the Empire are more serious about Empire Day than the English, leading to:

#### Presentation.

A. 1. Our actual possessions, and those things easily obtained, are not valued until they are lost. (a) Illustrated by Aladdin's Lamp, the story of Midas, and Drake's voyage. (b) Applied to other peoples in the Empire.

2. What is true patriotism? (a) Contrast between narrow patriotism and the other extreme. (b) Things to be ashamed of, and

things to be proud of. Illustrations: Joan of Arc, and emancipation of slaves.

3. Definition of true patriotism (climax of speech).

B. Our duties as members of the Empire:

1. Efficiency, to pull our own weight.

2. Not to prevent efficiency in others.

3. To try to help others to be efficient.

4. Religious duties illustrated from Browning.

### Conclusion.

1. What others have done for Empire; illustrated by great men and women.

2. Duty of sacrifice suggested by question forming an abrupt close.

## XXII. APPEAL FOR FUNDS-- ALEXANDRA ROSE DAY

I. Many years ago Princess Alexandra came from Denmark to marry the Prince of Wales who afterwards became King Edward VII. The marriage was very popular, as the young princess was much loved, both in Denmark and England, for her kindness of heart as well as her beauty, which was admired by all. Tennyson was the poet laureate at that time and he wrote a poem of welcome to her. In one verse of the poem he said "Norman, Saxon and Dane are we, But all of us Danes in our welcome to thee." He meant that we are descended from several nations, but we would welcome the young princess as though we were all of her nation.

II. Queen Alexandra always showed great interest in hospitals, and it is most fitting that we should remember her on this day, in the way she would wish to be remembered. Of all the flowers of England, the rose has been chosen as the emblem of our royal house and of our country. You will remember that during the struggle for the throne in the Middle Ages, one of the Houses, the House of York, took the white rose for its badge, while the House of Lancaster chose

the red rose. When the rival Houses were united by the marriage of Henry VII with Elizabeth of York, the two roses were intertwined.

Queen Alexandra took the wild rose as her emblem because of its beauty and simplicity, and she wished that everyone should buy a rose in memory of her and of her interest in hospitals.

All the money provided by the sale of these roses goes to help the hospitals in caring for the sick and suffering, and the hospitals need every penny that we can afford to give them. They are mainly supported by what are called voluntary contributions; that is, what charitable people give to them willingly. The cost of hospital treatment is very great. The wonderful apparatus that is used for X-ray treatment and other apparatus used for various healing purposes are all very costly. If a person is too poor to pay anything, the most skilful surgeons and doctors give their services freely to restore him to health. Besides admiring the work of the doctors, we must also think of the wonderful patience and devotion of the nurses. It is not pleasant looking after a person when he is ill. Some of us are not very attractive when we are well; how much less attractive must we be when we are ill. And yet in spite of that the nurses and the doctors do all they can to restore us to health.

While we are well we do not feel the need of hospitals, but very few people go through life without wanting their help.

The Chinese have, what seems to us, a very peculiar custom. While they are in good health they pay the doctor, but when they are ill, the doctor attends to them for nothing. If you think for a minute you will understand that this custom is really very sensible. It is the doctor's duty and interest to keep them well, rather than to cure them when they are ill.

III. Let us all imitate the Chinese in that. Let us pay the doctor and the hospital while we are well by buying a rose on this day,

and while wearing the rose let us give a thought to the memory of Queen Alexandra, the beautiful Danish princess, the gracious English queen, who had the interests of the hospitals so much at heart.

That is how she would wish to be remembered; that is what she would wish us to do.

### SYNOPSIS OF SPEECH

**Aim.**—To arouse the sympathy of the children for the sick and suffering, and to show why the hospitals need support.

#### Introduction.

1. Explanation of the connection between Queen Alexandra and Rose Day.
2. Account of Queen Alexandra. Quotation from Tennyson.
3. The Rose as a national emblem, illustrated by reference to the Wars of the Roses.
4. Queen Alexandra's interest in hospitals and her choice of the wild rose.

**Presentation.**—Why we should support the hospitals.

1. The work of the hospitals described.
2. The expense of modern treatment.
3. The skill and devotion of doctors and nurses.
4. Care of the poor.

Our duty is to support the hospitals when we are well, illustrated by the Chinese custom (climax of speech).

**Conclusion.**—Practical application: We can help the hospital and cherish the memory of Queen Alexandra by buying a rose.

### XXIII. APPEAL FOR FUNDS— POPPY DAY

**I.** There is a story of a great Roman general who, by his victories, saved Rome from many powerful enemies. In his old age, this great general fell on evil days. People had forgotten what he had done for them,

and the poor old man was reduced to begging in the streets of Constantinople, saying, "Give a penny to Belisarius."

This story was told in after years to show how easy it is to forget what other people have done for us. We are inclined to take the benefits for granted and to forget to pay for them.

Five hundred years ago the country of France was in a hopeless condition. Bands of English soldiers roamed over the whole country; the dauphin was a fugitive. By the faith of a young peasant girl, the dauphin was crowned king, a new spirit was put into the French soldiers, and the English were defeated. As you know, this girl was captured by the English; the French and their king made no effort to rescue her, and she was burnt alive in the market place of Rouen. She had saved France but the French made no attempt to save her.

**II.** More than twenty years ago, as you know, the Great War broke out in Europe. Many young, strong, fine men went out to fight that this country might be safe from foreign invasion. Many were killed. You cannot realise how many, but perhaps some day you may have an opportunity of visiting one of the English cemeteries which are scattered all over France. There you will see, in these beautifully kept cemeteries, hundreds and hundreds of white stones; on each stone there is simply the name and regiment of the dead soldier. Officers and men lie there. There is no difference in death. We can do nothing for them but cherish their memory, and if need arises follow their example of sacrifice.

But they were not all killed. Some were crippled; some lost one or more limbs; some were blinded; some were made incapable of earning their own living. We can do something for these; and we should be as ungrateful as the Romans or the French in the two little stories I have told you, if we did not do all we could to help them.

It is no use saying we are sorry; we must prove our sorrow and our gratitude by doing

all we can to make their lives as happy and as comfortable as possible. Just fancy that you had lost your sight; or that you had lost your arms or your legs. How hard life would seem to you then! All of you can help these men, and can show in a little way your gratitude and admiration for them on one day of the year. You can help by buying a poppy and paying for it as much as you can afford.

**III.** There is a story of an old Quaker who was told about a person in very great distress. He was deeply moved and said, "Friend I am very sorry; I am sorry five pounds. How much art thou sorry?"

Let us show how much we are sorry.

### SYNOPSIS OF SPEECH

**Aim.**—To stir up sympathy for those blinded or wounded in the war, and to make that sympathy practical.

**Introduction.**—The danger and frequency of ingratitude, illustrated by story of Belisarius and the account of Joan of Arc.

#### Presentation.

1. Necessity of gratitude to those who gave their lives, illustrated by description of a war cemetery. Their memory can be cherished and their example followed.

2. More can be done for the wounded and blinded. Practical sympathy can be shown by buying a poppy.

**Conclusion.**—Practical sympathy illustrated by story of Quaker.

**General notes.**—If the speaker wishes to give statistics, the following facts may be useful: The Poppy Fund began in 1921. It was the idea of Earl Haig. The first collection in 1921 realised £106,000. In 1935 the sum collected was £527,302. In 1936 the total was the record sum of £544,301, exceeding the result of the first appeal in 1921 by £438,301.

Nearly 100 counties in England, Wales, Northern Ireland and the Irish Free State, (Eire) and 28 centres in Scotland, contributed to the fund, while 70 cities and towns each subscribed £1,000 or more. Poppies sold in 221 ships at sea raised £1,918 2d. 6d. and collections in churches amounted to £27,312.

In memory of the dead, many people buy small crosses to plant in Fields of Remembrance scattered all over the country. Those planted in the grounds of Westminster Abbey alone realised over £1,000. These crosses when removed from Westminster Abbey are burnt at the Poppy Factory and the ashes scattered in a British war cemetery. Britons in all parts of the world subscribe to this fund. Money came from Abyssinia in 1935; when Malaga, in Spain, was under bombardment £8 was raised there; in Manaos, Brazil, £17 8s. 1d. was raised by 28 people.

### XXIV. APPEAL FOR FUNDS -- POOR CHILDREN'S CHRISTMAS DINNER FUND

**I.** To-day, as Christmas is approaching, I wish to speak to you about the Poor Children's Christmas Dinner Fund. The object of this fund is to provide Christmas fare for children who are not so fortunate as we are; children who have lost their parents; children whose parents are unable to get work; children who find difficulty in obtaining sufficient and suitable food and clothing; and, sad to say, children who are neglected by their parents.

**II.** Of all the festivals of the year, Christmas is the most important for children. Very little children hang up their stockings on Christmas Eve expecting Santa Klaus or Father Christmas to fill them with presents in the night. Santa Klaus was in ancient times the saint who was supposed to take a special interest in children. Why he should come down the chimney with his presents, I do not know.

As the child grows a little older, he no

longer believes in Santa Klaus, perhaps because he may have discovered his father or mother filling his stocking and stealing out of the room on tip-toe. But even if you are too old to believe in Santa Klaus, you will remember with what delight you examined the contents of your stocking in the morning. And I believe your father and mother had as much joy and delight as you, in being able to fill that stocking to show their love for you.

I do not know which pleasure is the greater; to receive gifts from those we love, or to give them. There is a pleasure in giving as well as in receiving.

Now think of one of these poor children hanging up his stocking on Christmas Eve in the hope that Father Christmas will not forget him. Imagine to yourselves what the feelings of his poor father and mother must be on seeing that empty stocking and knowing that they are unable, through lack of money, to put anything in it. Picture the terrible disappointment in the morning. Christmas, instead of being a joyful day, will be one of the most miserable days of the year. Are we going to allow any poor little child to be miserable on Christmas Day if we can prevent it?

At Christmas we think of holly and mistle-toe, of eating good food, of turkey and plum pudding. There is nothing wrong in that; it is right that we should rejoice at Christmas. When our ancestors the Angles and Saxons were heathens, long before they had heard of Christ, they used to rejoice at this time by feasting and making merry. You all know the story of Pope Gregory who sent Augustine to preach Christianity in these islands. Pope Gregory was a very wise man. He told Augustine not to destroy or interfere with any of the heathen customs of the Saxons if they were not harmful, but to use them if possible for Christian purposes. Augustine followed his advice, and now we have the heathen customs of eating, drinking, feasting and making merry at Christmas. The only danger is that we should remember the heathen part, and forget the Christian.

Every year we must try to remember, at Christmas, the child who was born on Christmas Day in that poor stable at Bethlehem. The shepherds left their flocks on the hills around Bethlehem and came and worshipped Him. The wise men came from the East and offered Him costly presents. If you had been there would you have given Him anything?

When this Child became a man this is what He said to the righteous people: "Come ye blessed of my Father, inherit the Kingdom prepared for you from the foundation of the world, for I was hungry and ye gave me food; I was thirsty and ye gave me drink; I was naked and ye clothed me, sick and in prison and ye visited me." The righteous people were surprised and they said that they did not remember doing these good deeds to Christ. His reply was: "Whenever you did good deeds like these to the humblest and poorest of my people you were doing it to me."

Our Lord Himself tells us that whatever we do to the poor and needy we are doing to Him.

**III.** Each of these poor children for whom we are appealing to-day represents the Christ-child. Let us then bring our gifts to His cradle, and we will be helping to give a happier Christmas to His poor children, and a happier Christmas for ourselves.

### SYNOPSIS OF SPEECH

**Aim.**—To arouse sympathy for poor children and to make the sympathy practical.

**Introduction.**—Description and object of the fund.

#### Presentation.

1. (a) Christmas as the festival of the child. (b) The joy of receiving and the joy of giving.

2. (a) The poor child at Christmas. (b) The sorrow of not receiving, and the sorrow of not being able to give.

3. (a) The pagan and the Christian part of Christmas. (b) Gregory's counsel to Augustine. (c) Danger of forgetting the Christian part, leading to:—

4. The birth of Christ the real reason for keeping Christmas.

5. What we do to the poor we do to Him (climax of speech).

### Conclusion.

1. Particular application to each poor child.

2. By helping we give happiness (a) to the poor children, (b) to ourselves.

## XXV. UNVEILING A MEMORIAL TABLET TO A MEMBER OF THE STAFF

I. Last year at this time, when we were all assembled in this hall for our daily prayers, not one of us would have believed if we had been told that we should in a year's time be unveiling a memorial tablet for one who had long been among us. So uncertain is life; or as the Scripture puts it "In the midst of life we are in death." From day to day we go on with our daily tasks, with our daily pleasures, with our daily companions, and we get into our minds the expectation and the belief that these will all continue.

Day follows day in our lives, week follows week, spring is always followed by summer; autumn comes and is followed always by winter; each day, each week, each season, each year has its tasks, its pleasures, its successes and its failures, its sorrows and its disappointments, and we fancy things will go on in much the same routine for ever.

From time to time in our lives we have a shock which disturbs us and takes away for a time this comfortable feeling. As the poet puts it: "Years following years steal something every day, At length they steal us from ourselves away." Some children are very fortunate; it is a long time before they are brought face to face with death;

they have their parents; they do not lose their brothers and sisters; but as they get older they will find that one of the saddest things in old age is this losing of their friends and relations.

II. When we are young we think about death as little as possible; that is quite right for us to do. But when we hear of other people dying, we all try to think that we shall not die, at least not for a long time. Well, we know that if there is one thing certain it is this; that death will come to each one of us. And if there is one thing uncertain it is this: that we do not know when death will come. Because of this uncertainty of the time of death, our religious teachers tell us that we should always be prepared to die. That means that we should try to live a good life, and when we do anything wrong we should try to be sorry for it and make up our minds to do better in the future.

Because death is certain for each one of us, it is no use being too much afraid of it. In Shakespeare's play *Julius Caesar*, Caesar says that one thing he cannot understand, and that is that men should fear death, for death "will come when it will come."

There are many worse things than death. Men and women in past ages of history have shown that they would rather die than do disgraceful actions.

Martyrs have suffered the most painful deaths rather than deny their faith; many people have given their lives to save others; soldiers have died for their country, doctors and scientists and explorers have given their lives to increase our knowledge.

As, fortunately, we do not have occasions of this kind often, I will take this opportunity of directing your thoughts to your own family life. You will not always have your parents with you. I am sure that if you think of your own conduct to them you will find that you do not always behave to them with that respect and gratitude which is due to them. Sometimes perhaps



you are impatient of their control, sometimes perhaps you are disrespectful, even impudent. If you behave well to them now you may save yourselves from a lasting sorrow in the future. Often a person who has lost his parents will say to himself, "If I had only known that I was going to lose them, how differently I should have behaved!"

Mr. X whom we have lost, and in whose memory this tablet is to be unveiled, had been with us many years; he had become a living and active part of the school, and we had the idea that he would be always with us. He never spared himself when the interests of the school were concerned. We all had the greatest admiration for his learning, his ability in the classroom, and his enthusiasm in teaching his subjects. As he never spared himself, he was at times inclined to be rather severe with those who failed to reach the high standard he set; consequently those who did not understand him were inclined to misjudge him. Yet he was essentially a kind-hearted man, full of sympathy for those who tried hard, even if they had little ability. To the idle and inattentive, to those who did not use their talents, he was rightly severe. We may say of him:

"Yet he was kind, and if severe in aught,  
The love he bore to learning was in fault."

He did not regard his work in the classroom as his only duty. He took the greatest interest in other school activities, in the sports, in the Musical and Dramatic Societies, giving freely of his time in the interests of the school. You will remember in his last days with us how, in spite of his mortal weakness, he struggled on in the endeavour to do his duty. The school, the boys, and the staff are much poorer without him. We shall find it difficult, nay, impossible to replace him.

**III.** In unveiling this tablet inscribed with these simple words to his memory, I ask you all to stand and keep silence for two minutes.

I will conclude with those words of Shakespeare which form a fitting epitaph:

"He was a man, take him for all in all,  
I shall not look upon his like again."

## SYNOPSIS OF SPEECH

### Aim.

1. To present lessons that may be learned from the fact of Death.
2. To speak in praise of the deceased.

### Introduction.

1. Statement of the purpose of the meeting leads to:
2. Reflections (a) on the uncertainty of life; (b) the shock that death causes.

### Presentation.

A. 1. The uncertainty of life and the certainty of death contrasted.

Deduction: (a) we should be always prepared; (b) no use fearing death too much. Illustrated by quotation from *Julius Caesar*. (c) Things more to be feared than death.

2. Lesson of duty to one's parents.

B. In praise of the deceased:

1. His learning.
2. His skill in teaching.
3. His severity explained and excused (quotation from Goldsmith's *Deserted Village*).
4. His voluntary work.
5. His fortitude.

**Conclusion.**—Actual unveiling.

Quotation from *Hamlet* sums up and forms epitaph.

## XXVI. ANNOUNCING THE DEATH OF A PUPIL

**I.** I have some very bad news for you this morning. Many of you will already know that — has been ill for some time. All of us had hopes for his early recovery and his restoration to health and strength. We did not think that his illness was so serious.

This morning I have received a letter from his parents, telling me that he passed peacefully away yesterday. This is a very great shock to me, and I am sure to all of you.

**II.** When old people die—our grandfathers or grandmothers—although we expect it, nevertheless when death comes to them, when death comes to any of our relatives and friends, it is a shock. When we have lost our friends or relatives we are surprised to find how much we miss them.

But the death of anyone young and full of promise is a far greater tragedy. It is difficult for us to understand why a young life, with apparently a bright and happy future before it, should be so suddenly ended.

Our hearts must be full of sympathy for the parents of children who die in this untimely manner. For years they have lavished loving care on the child; they have sacrificed themselves that their child may grow up healthy; they have fed and clothed him; they have worried about him, about his health, about his education; they have planned and schemed for his good, helped him in his difficulties, rejoiced over his successes, grieved over his failures, sympathised with and cheered him when he has been sad and despondent, encouraged his good qualities, firmly yet tenderly checking any evil found in him; and all, it seems, in vain. Only those who are parents, and have lost a beloved member of their family, a son or a daughter, can understand what hopeless grief parents must feel.

They must feel as David did when he lamented over his dead son Absalom—a son who had been a wicked man, who had rebelled against his father, and tried to take the throne from him. These are the words of David: "Would to God I had died for thee."

And then again, on the death of another of his children he expressed his hopeless grief in the words: "I shall go to him, but he will not return to me."

This loss will be a great sorrow to his

parents—a sorrow that will last all their lives. When he has been laid to rest, from time to time his parents will find in the house his little possessions and treasures which will continually remind them of their loss. They will find his books, his toys, his collections of stamps or other things which he thought worth preserving; perhaps his diary, or scraps of paper with his writing on them. No wonder parents who have this great loss cannot at first understand why God has caused them this great sorrow, which they have done nothing to deserve; no wonder they find it difficult to say in the words of the Bible: "The Lord gave and the Lord hath taken away, blessed be the Name of the Lord."

Hans Andersen, the writer of fairy tales, tries to explain these mysterious workings of God to us. He tells the story of two parents, a father and a mother who had lost their infant child, and in the hopelessness of their grief were inclined to rebel against God, saying that God was unjust; God was punishing them, and they had done nothing to deserve it.

They were given a vision of what would have happened to that child if it had lived; they saw it grow up, fall into sin and come to a miserable and disgraceful end. Then on their knees they thanked God for taking their child and saving it from that dreadful fate.

**III.** What can we do to show our sympathy with the stricken parents? Unfortunately we can do very little. I shall write a letter to them on behalf of all the school telling them how much we sympathise with them. It may comfort them a little to know that their son was valued and appreciated by us all. Another thing that I am sure you would like me to do to show our sorrow is to send a wreath from the whole school for the funeral. Every scholar I know will want to take part in this. Will each boy as soon as possible give his contribution to his form master? We shall not require a large amount; the important thing is that

every boy should give a little to show the sympathy and sorrow that I am sure we all feel.

### SYNOPSIS OF SPEECH

**Aim.**—To arouse sympathy with the parents which will have its practical outlet in subscriptions for a wreath.

**Introduction.**—Announcement of the news of the pupil's death.

#### Presentation.

1. Death of the old a tragedy, but that of the young a far greater tragedy.
2. The greatness of the parents' loss pictured; illustrated by David's grief over the death of his children.
3. The grief of the parents life-long.
4. Difficulty of understanding the ways of God.
5. Hans Andersen's explanation.

**Conclusion.**—The practical application of sympathy:

1. Letter to the parents.
2. A wreath from the school.

### XXVII. DANGERS OF THE ROAD

**I.** At breakfast time in the morning I picked up the morning paper just as father does, if his work does not take him out before it comes, and turned to the middle page to read about the happenings of the weekend. I read of this and that, news at home, news from abroad and was going on when I suddenly stopped. It had flashed across my mind that everything that I had seen was concerned with serious trouble to someone. What a dreadful state of affairs, I thought; in South America a railway accident had caused the deaths of many people; two aeroplanes had crashed to the ground in India; a ship was on fire in the Atlantic ocean; a tree had fallen across the road in a French village and several people were

very badly injured, and there were stories of motor car accidents almost without number. Before I could find a report of anything that had brought happiness to the world I had to hunt through four pages.

We all know that machines will go wrong sometimes: metal perhaps is faulty and wears away in hidden places, but there were so many cases in which people seemed to forget, or they didn't notice, or they did not bother, that it made me really frightened when I thought of all you boys on your way to school. Would you all be in front of me as you are now or would there be an empty space to be accounted for later by a pitiful little note from a mother and father in great distress? Such a dreadful thing must not happen, so let us have a really serious talk together for a few minutes to see if we can, as far as is humanly possible, prevent any trouble like this from coming to us.

**II.** If anything seems to be going wrong in our manner of living, I have formed a habit of going to my history book for an answer. Some of you may think that history is to do with old fashioned things and is therefore out-of-date. You are both right and wrong. It is old fashioned, if you like, but it is never out of date because very many of the things we do now have grown up from and are connected with the old ones. To take only small matters—why are fireworks sold round about November 5th? Are they out of date? Why do you boys wear lucky charms or keep lucky stones, and why do those in the country often keep a rabbit's foot in their pockets for luck? You do it because hundreds of years ago your forefathers were afraid of evil spirits that haunted the darkness and they thought that if they wore a charm given to them by the magic maker of the tribe, they would be safe. Charms are useless we know, but the habit has passed on to you through all those years. Perhaps you can think of many other little tricks and ways that are really just as fanciful.

But what has history to do with all our talk? Just this: we are civilised people

who have developed from savage times. Little by little and often very painfully our forefathers learned to improve their way of living as they passed from age to age. They made many mistakes and paid for them dearly by destruction of property and life, but they found out the right way in the end. To-day we say that we are in the midst of a new age when machines are doing the work that human hands used to do. Surely we civilised people, who can read and understand the mistakes of our ancestors, ought not to be paying dearly in order to learn to live, but we are, as the morning papers tell us.

Well then, what is it that is going wrong? I connect our troubles with the change in outlook towards fear. In the past our ancestors were terrified of the darkness because of the unseen enemies that lurked in wait for them in the blackness outside their caves. Then they feared the mysterious heat of the sun, fire that could burn and destroy, lightning and thunder that came from where they did not know. Are not little children to-day the same; they are afraid of things that hurt themselves, their pets and their toys. They are in danger because they do not know what to do. Little by little as our brain developed, and science found out reasons for many things, fear began to vanish. The light of understanding drove away the darkness of ignorance. Feste, one of the very wise jesters of Shakespeare said, "There is no darkness, but ignorance."

Man became not only strong and clever enough to defeat danger, but also he understood, if necessary, how to avoid it.

To-day, then, you boys laugh at the fears of your forefathers. There is no danger, you say,—wise government protects us, by laws, by policemen, by our navy, army and air force from anyone likely to do us harm by force, and science protects us from the great forces of nature.

There, perhaps, is the answer to my question. You feel so safe, so sure, you are so well looked after that you are no longer

watchful as your forefathers had to be. To-day we have not the unknown to fear, but instead there are a hundred known dangers that we are making for ourselves every day in this new age.

Towns become crowded more and more. Thousands of people jostle each other where only tens did a few years back and with the crowding of people have come multitudes of machines to carry out their needs. Most of these machines are at work hidden within the factory, the office and the home, but what of the machines that travel ever faster and faster to bring food, clothes, carry messages and perform all the services that man requires? We do not fear them, oh dear no, but these in particular provide the greatest danger of to-day. If we do not look out the history book in a hundred years will say, "What foolish people they were in the twentieth century! They made machines and allowed themselves to be killed by them."

Allowed themselves! There you are. We are the ones to blame and not the machines. Machines are improving but are our minds growing up with them? They must, if we are to survive. We ourselves must keep pace step by step with every alteration in the way of living. All the great animals, the mammoth and the gigantic lizards died out because they could not get on with the changing conditions when the world altered. Surely we are better than one of those great, hairy elephants.

Well then, let us be wise. You know of all the ideas—the beacons, the crossings, the speed limit, the book of the *Highway Code* and so forth—that are in use in order to make life safe, so do make use of them. Be watchful and alert; when you are in the region of traffic, do not allow your mind to relax for one instant. There is always the right time for carefree play and then your own clear eye and steady hand should keep you safe. But in the whirl of modern traffic, hand and eye are of little use if the brain has forgotten its instructions—a little falter and in one split second you are gone.

Yes, boys, this is the fear of to-day. The bad old fears of yesterday have vanished, we hope, for good; but let us resolve at once to drive away the modern fears; the fears of father and mother and my fears and the fears of the school for you. You can do it by developing a sound vigorous mind, one that in a moment's notice can keep in control all those outbursts and wishes and periods of woolgathering that we all have from time to time. When that is done we can be sure that the dreadful toll of the roads will vanish with all the other reminders of man's folly.

### SYNOPSIS OF SPEECH

**Aim.**—To arouse in the children a serious outlook towards the danger of modern traffic and to impress upon them the desire to overcome it.

**Introduction.**—Reference to reports from the morning news and attention drawn to the frequency of accidents.

#### Presentation.

1. Changing modes of life as seen from history.
2. History as an aid to help us to avoid mistakes.
3. How certain fears were overcome—ignorance and fear.
4. Safety resulting in carelessness.
5. Modern causes of fear.

**Conclusion.**—Vital need to keep in step with modern change. Exhortation to self-control.

### THE PRESENTATION OF A WEDDING GIFT ON THE OCCASION OF LEAVING SCHOOL

**I.** It was Lord Chesterfield who said: "Either a good or a bad reputation outruns

and gets before people wherever they go." If this is so, then those among whom Miss A will live in her new sphere must be looking forward to her arrival as earnestly as we are regretting her departure.

It is now four years since Miss A first came to the school. Since that time we have all learnt increasingly to value her sterling qualities. Those of you who find the pursuit of literature a thorny path to tread, will remember gratefully her patience and perseverance. Others, more gifted in that direction, owe to Miss A a fuller grasp and wider vision of the subject. You will all recall appreciatively that Miss A has extended her bracing influence to the playing field, often spending two or three hours there after school. The staff, too, thoroughly appreciate the genial co-operation and good comradeship that Miss A has invariably shown.

**II.** We hope and trust that Miss A's memories of us will also be happy ones, and that she will look back upon the last four years of her career as a teacher with satisfaction. Some of her reminiscences must be, I feel sure, tinged with amusement. I am now thinking of [here refer to any amusing incidents].

I know that I voice the feelings of every person here in saying that Miss A's approaching departure fills us with keen regret. We shall every one miss her buoyant personality, her ready good fellowship and the inspiration of her well-stocked mind. We are losing at once a good friend and a good teacher.

We wish Miss A every possible joy and prosperity in her new sphere. We hope not to lose touch with her altogether, but that she will sometimes visit us and show us that our wishes are fulfilled.

**III.** Miss A we ask you to accept this gift as a token of our affectionate esteem and our united good wishes for your future happiness.

## SOME NOTABLE ORATORS

KNOX, JOHN (c. 1505-1572), the great reformer and guide of Scotland's destiny at one of the most formative times in her history. Queen Elizabeth's ambassador, after listening to a sermon by Knox, wrote "This one man is able in one hour to put more life in us than five hundred trumpets continually blustering in our ears." It is but one of the many tributes paid to the eloquence, intensity of purpose and practical grasp of affairs that so singled him out among his fellows that in "a solemn appeal," they begged him in middle age to accept "the public office and charge of preaching."

The early life of John Knox is somewhat obscure but it is known that he was educated at St. Andrew's University and was later admitted to the priesthood. However, by the year 1546 he had become a companion of Wishart, the Protestant martyr, and from henceforward he publicly urged the cause of the reformed faith. After the murder of Cardinal Beaton, he went to the castle of St. Andrew, which was held by the murderers, to act as preacher to the garrison. After its surrender he was condemned for a period to the French galleys. In the time of Edward VI he took a notable part in the progress of the Reformation, but with the accession of Mary he had to flee to Switzerland. A return to his native land renewed the vigour of Scottish Protestantism and after a further visit to Geneva, where he became imbued with the rigid doctrine of Calvin, his preaching became more and more intense. His stirring sermons so roused the followers of the Lords of the Congregation that monasteries were destroyed and open fighting took place with the Roman Catholics. After many vicissitudes, the Papal authority was abolished and Knox then proceeded to draw up a full scheme for the promotion of the religious, moral, social and intellectual

well-being of the people. His purpose was never fully achieved and many and fierce were his arguments to maintain the cause, especially when, with the return of Mary queen of Scots, her party for a time assumed power. The greatness and honesty of Knox were, however, always respected and when he died the regent Morton was moved to say at his funeral that in his life he "neither flattered nor feared any flesh" and he "ended his days in peace and honour."

Although John Knox was responsible for a number of religious works in prose, the great outlet to his genius lay in the word of mouth. In his sermons he betrayed his inflexibility of purpose, zeal and shrewdness in handling practical affairs. A sense of humour saved him from fanaticism and, as with all who are truly great, he saw directly into the heart of a complex problem. With regard to his courage, the following stories bear ample testimony:

Once when Lord Darnley, the husband of Queen Mary was attending a service, Knox made a pointed allusion to "babes and women" as rulers, and to "Ahab" who did not control his strong-minded wife. Again, when the queen in one of the famous four interviews with Knox reminded him that God commands subjects to obey their princes, he said, "If their princes exceed their bounds, madam, they may be resisted and even deposed."

Such was John Knox, the appeal of whose personal call can be seen still in the institutions and character of his countrymen.

WESLEY, JOHN (1703-1791), will ever be remembered as the man who devoted his life to religious reform in an age when true worship had sunk to an extremely low level and the needs of the working classes were totally neglected. He came of a very large family, was educated at Charterhouse

and Oxford University and at first was a gay student with a marked taste for the classics.

The serious vein in his character quickly developed and he was ordained for the Church in the year 1728. Later, he returned to Oxford as a tutor and there he began the rigid discipline of rising without fail at 4.0 a.m. and giving meticulous and earnest attention to his labours. Stern discipline characterised his efforts through life. It was at Oxford that he and his brother Charles gathered round them the first members of the Holy Club or Methodists as they were called later because of their strict rules of study, of relieving the poor, of clothing and training school children and of visiting daily the prisoners in the castle.

In the year 1735, the brothers visited North America in company with a party of Moravians, a Protestant sect, the deep serenity of whose faith created a lasting impression on their minds. On his return in 1738, John Wesley publicly avowed his conviction of his mission in life and thereafter began his first open air service at Bristol. Converts came to him rapidly and, as he began to organise his members, societies grew up in every town as he journeyed throughout the country. The course of Methodism by no means ran smoothly and on many occasions the band of lay preachers was fiercely assaulted, particularly by the very people whom they were endeavouring to assist—the poorest classes who had no understanding or knowledge of the Creator. They scoffed and jeered at people who did not attempt to bully and illtreat them, as no one had ever looked upon them before with kindness.

During his missionary journeys, John Wesley is said to have covered 250,000 miles mostly on horseback, and to have delivered more than 40,000 sermons. He preached in fields, streets and churchyards and once he stood on his own father's tomb as he was not allowed to enter the church. At all times his sermons were marked by a simple, eloquent flow of words that often over-

whelmed his congregations with the depth and sincerity of their appeal. People whose harsh upbringing and desperate conditions of life had brought them almost to the level of animals were at last given happiness by the conviction that God loves every man, woman and child and that with infinite patience and wisdom, He is bringing about the improvement of the human race.

As an organiser, Wesley was a genius and every means of strengthening the cause was brought into use. Cheap books and pamphlets flowed from the press, the money obtained being devoted to provide work and necessities of life for the deserving poor. At the age of seventy-one he still thought that preaching at five in the morning was "one of the most healthy exercises" and when he died, in the year 1791, after a life of the most extraordinary activity, it is said that he had never lost a night's sleep.

There is a tablet in Westminster Abbey to the honour of "The man who saved England" as he was called, and it is certain that no other man has ever made his personal influence felt so greatly in all sections of English religious life.

WHITEFIELD, GEORGE (1714-1770), son of a Gloucester innkeeper whose vigour and eloquence did much to forward the cause of the religious revival of the eighteenth century.

At the age of nineteen he went to Oxford University where he came under the influence of the Wesleys who invited him to join them on their visit to Georgia in the year 1737. Before embarkation, his gift for public speaking was already strongly pronounced and crowds of people gathered before day-break at the doors of the principal London churches where he had been invited to preach. Returning from America, he was ordained priest, but, the clergy disliking his methods, compelled him to resort to open air meetings. His clear, powerful voice, that could reach the ears of 20,000 people, attracted enormous audiences who were carried away by his fervour and dramatic actions. In Bristol, in



JOHN KNOX, c. 1505-1572



*[From the portrait after Jackson]*

JOHN WESLEY, 1703-1791



GEORGE WHITEFIELD, 1714-1770



*[Photo : Rischgilt.]*

CHARLES HADDON SPURGEON, 1834-1892





*[Photo: Rischgitz.]*

CHARLES JAMES FOX, 1749-1806



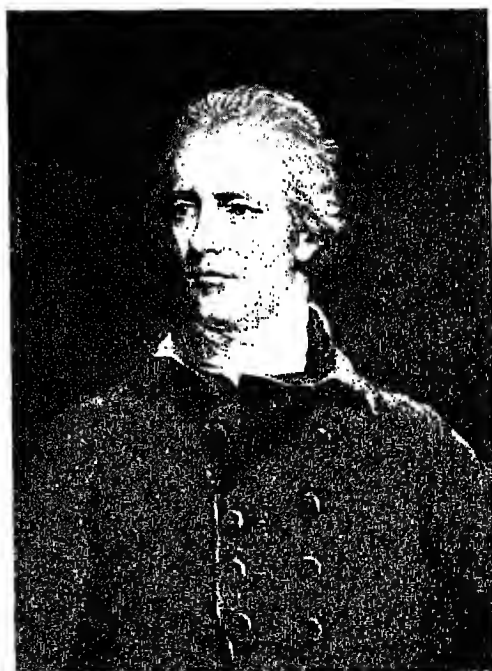
*[Photo: National Portrait Gallery.]*

EDMUND BURKE, 1729-1797  
(From the Portrait by Reynolds)



*[Photo: Rischgitz.]*

RICHARD BRINSLEY SHERIDAN, 1751-1816  
(From the Portrait by Russell)



*[Photo: Rischgitz.]*

WILLIAM PITT THE YOUNGER, 1759-1806  
(From the Portrait after Hoppner)

particular, hardened colliers were so touched by his homely pathos that their grimy faces were streaked with tears that poured down their cheeks.

Another visit was paid to America from 1739-1741 but on his return, finding that his stern Calvinistic outlook was at variance with the gentler doctrine of the Wesleys, he followed his own path and established a Tabernacle at Moorfields, London. From now onwards he went on various evangelising tours throughout England, Scotland and Wales until a further American visit from 1747-1748.

On returning, Whitefield discovered that his London centre had broken up, but with an appointment as chaplain to the Countess of Huntingdon he set to work with renewed vigour to restore his flock. Tour followed tour in Great Britain, Ireland and America and though attempts were made to ban him from the more orthodox churches of Scotland his appeal to the masses could not be resisted. In the year 1753 he published his own hymn book and in 1756 the present Whitefield Chapel was opened in Tottenham Court Road, London.

It is estimated that for years he spoke for forty and sometimes sixty hours a week and even when his health was declining he still preached once each week-day and thrice on Sundays. So great was the strain of his labours that at the age of fifty John Wesley said, "He seemed to be an old man, being fairly worn out in his Master's service."

At last, on his seventh tour in America, George Whitefield died and was buried at Newburyport, Mass., after a life of stern endeavour, preaching and practising doctrines that, though stern and severe, were his sincere interpretation of the duties owed to his Maker by every good-living Christian.

BURKE, EDMUND (1729-1797), born in Dublin, was a man who, by sheer force of character, nobility and breadth of mind, endowed with a gift for rhetoric and a greater one for literary composition, did more than any statesman to preserve the

sanity of English policy in those days of George II and George III when revolutionary tendencies might well have brought disaster.

He rose from the then obscurity of an Irish education at Trinity College, Dublin, where he gained no marked distinction as a scholar, and disdaining the customary route of political intrigue to bring himself before the public, applied himself intensely and laboriously to the study of political and social questions. For some ten years, following upon an uncongenial study of law at the Middle Temple, he was gaining experience, including a period in Ireland, from 1759-1763, with "single speech" Hamilton, the secretary. In the meantime he spent many profitable hours with Garrick, Reynolds, Goldsmith and Johnson, the collection of notables who gathered at the *Turk's Head* and gained a literary reputation by his satire, *The Vindication of Natural Society*, his *Philosophical Inquiry* and contributions to *Dodsley's Annual Register*.

In the year 1765 Burke made his first entry into parliament and became secretary to the high-minded premier, the Marquis of Rockingham. From that time forward, by word of mouth and by pen he upheld his great ideals of the sacredness of law, the freedom of nations and the justice of rulers. Thus, he opposed the attempt of the king (George III) to restore personal government, he upheld the infamous Wilkes, though entirely on constitutional grounds, he protested strongly against the taxation of the American colonists as he recognised that it was ill advised and he made a strong plea for the relief of Irish and Scottish Catholics. Later, in the notorious coalition between Fox and North he was responsible for drafting the India Bill that was rejected by the king's orders and in the year 1785 began the great attack that resulted in the impeachment of Warren Hastings.

With the rise of the younger Pitt to power, Burke's criticism of various acts of reform seems somewhat inconsistent with his former attitude, but he rose to great heights in the outstanding work that ran to eleven editions

in the first year, *Reflections on the Revolution in France*. In this he outlined with horror and indignation the enormity of the conduct of men who were incapable of controlling the forces of destruction that they had so rashly summoned. It brought him world wide fame and monetary rewards, but it cost him his friendship with Fox and Sheridan who had strongly upheld the revolution.

Thereafter, Burke's political career rapidly closed. Before he died in the year 1797 he published one more of his typically passionate yet marvellously clear and reasoned works, *The Prospect of a Regicide Peace*, condemning the government's efforts to make peace with France.

As an orator, Burke was never very successful. His grand cast of mind would not lend itself to speech that would hold his audience. He had not the personality or the trick of persuasiveness to command but, moved to the depths with the sincerity of his beliefs, his words became infused with passion and the rapid flow of his thoughts and reasons would outstrip the understanding of his hearers. In conversation, he was always outstanding as a man of wide knowledge and profound grasp of his subject; the great Dr. Johnson labelled him at once as "an extraordinary man," but the real and lasting Burke is found in his literature. In this he rises to great heights in a style altogether in keeping with the weightiness of his subject, grand, sonorous, but always lucid and penetrating. As Lord Morley said, he will always remain as, "One of the greatest masters of the high and difficult art of elaborate composition."

FOX, CHARLES JAMES (1749-1806), leader of the Whigs, was born in London.

It is very difficult to estimate the position of this extraordinary and erratic political genius of the late 18th century. Hailed as their most brilliant leader by the Whigs, he was ever to the fore in public life and yet, with the exception of a few months on three occasions, he was without office and spent his force entirely in opposition.

Educated at Eton and Oxford University, he had great natural gifts as a student and retained his deep interest in the masterpieces of literature throughout his life. Although he was no idler, the vicious circle in which he was brought up confirmed in him an inherited obsession for gambling and amid his luxurious surroundings he developed a character in which vices and virtues appeared always on a large scale.

In his early parliamentary career, which began in 1769, he was attached to the court party, but the king's dislike of his manner of life and his desire to oppose the accepted state of affairs (as seen in his attack on the then popular Wilkes and his sympathy with the American colonists) brought him into disfavour. By the year 1775, he was the accepted leader of the Whigs and from that time his remarkable gift of oratory was brought into full play, whether in assailing the prerogative of the crown, in attacking the impotency and corruption of the king's ministers or in upholding the French Revolution.

He had taken great pains in the elaborate cultivation of his voice and when he rose to speak, the fury of his language, the soundness even though unpopularity of his criticism and the force of his arguments kept both friends and enemies in suspense. His condemnation of Lord North was typical of his outspoken nature, "Ministers," he said, "have every reason to triumph . . . Alexander the Great never gained more in one campaign than the noble lord (North) has lost—he has lost a whole continent."

Mainly owing to his skilful but ruthless attacks, Fox's popularity was never constant and his good faith was called into question when he formed, in 1783, a coalition with Lord North, the minister so bitterly attacked. He said himself that now that the American War was over the cause of disagreement had been removed, but for all that, opposition to him increased, and when his India Bill was rejected by order of the king, he was dismissed from office. With the rise of Pitt, Fox continued as leader of the opposition,

although occasionally supporting the government on questions of parliamentary reform. The critical period came when, following upon his outspoken welcome of the French Revolution, Burke publicly renounced his friendship and he was labelled as an enemy of the country.

From that time his followers rapidly diminished in number and in 1798 he was dismissed from the privy council for a further speech at a Whig dinner upholding the sovereignty of the people. However, when Pitt died there was no statesman left to equal him in merit and he was again called to office in 1806 as secretary of state. By now his health was failing and beyond insisting on the abolition of the slave trade and a vain effort to make peace with France he could do little more before his death in the year 1806. Fox lies buried by the side of his great political rival, Pitt, in Westminster Abbey.

SHERIDAN, RICHARD BRINSLEY BUTLER (1751-1816), no doubt takes his place with the immortals by his contribution to the drama after a long period in which the play had sunk into disrepute, but amongst his contemporaries he ranks as the greatest of a generation of outstanding orators.

Born in Dublin, he was educated at Harrow, but the greatest influence in his early life came from his father's passion for oratory and his connection with the stage. The young Sheridan soon showed that he possessed a flair for dramatic writing and his play *The Rivals*, produced in the year 1775, followed by *The School for Scandal* in 1777 made his name as a master of delightful comedy, in which humorous incident and brilliant, witty dialogue were happily intermixed. After he and his friends had completed the purchase of Drury Lane theatre, *The Critic* was produced, and then, in 1780, Sheridan turned his attention to a parliamentary career as the ally of Fox.

In the following years, renowned for the fury of the debates and the warmth of arguments, Sheridan's matchless gift of

ridicule kept his opponents at arms' length. He roundly opposed the war with America but his great moments came during the impeachment of Warren Hastings. As manager of the trial, he delivered at great length masterly speeches that were mainly responsible for holding in check the violent passions that were aroused and for bringing the proceedings to a calmly reasoned conclusion. A further celebrated speech was delivered against the mutineers in the ships at the Nore. Other incidents in his parliamentary career were his support of the French Revolution by which he lost the friendship of Burke, his denunciation of Napoleon and plea for continuing the war and his opposition to the union of the English and Irish parliaments.

His later years were harassed by money troubles mainly due to disasters with Drury Lane, but when he died in 1816, his friends provided a funeral with great pomp in Westminster Abbey.

Sheridan's comedies, that still hold the stage to-day, are witnesses enough of their author's literary genius but of his oratory his contemporaries alone could really tell of the electric effect as he rose to speak and of the strong commonsense, the argumentative force and the masterly presentation of facts occasionally interspersed by somewhat gaudy rhetoric, that could dominate an audience however much hardened to the wiles of speech makers.

PITT, WILLIAM (1759-1806), one of the outstanding British statesmen and orators of all time. Living in the midst of Hanoverian times, when political corruption was a byword and the influence of the pocket borough a grave defect in the parliamentary system, he gained a great reputation for conscientious insistence on reform and a dignity of character untouched by the sordid trickery of many of his contemporaries.

He was the son of the famous upholder of the common people, the Earl of Chatham, and, after completing his education at Cambridge University, entered parliament

at the age of twenty-one. His maiden speech in the House created a great stir; Lord North said that it was the best first speech that he had ever heard and even the great Burke was moved to mutter, "Not a chip of the old block but the old block itself." During the next three years, Pitt brought himself to the fore by his sound judgment, his skill in debate and his diligence in his work. He followed his father in his agreement with Whig principles, was greatly influenced in his leanings towards Free Trade by Adam Smith's *Wealth of Nations*, and vigorously supported motions for shortening parliaments, destroying bribery at elections and the condemnation of corruption in public offices. With the collapse of the government that followed upon the financial chaos in the country, resulting from the American War of Independence and the struggle with France, he accepted the office of prime minister at the age of twenty-four. Although this "Mince-pie Administration," as it was called by Fox, his political opponent who still retained a majority in the House, was at first an object of scorn, Pitt rapidly won the confidence of the electors and on appealing to the country was returned in 1784 with a majority. One hundred and sixty of "Fox's Martyrs" lost their seats, very truly, as the rhymster put it:

"A sight to make surrounding nations stare  
A kingdom trusted to a schoolboy's care."

Pitt's consequent long period of office, that continued unbroken until the year 1801, falls into two marked divisions, one of peace and one of war. Up to the year 1792, he devoted himself to restoring the country's finances by a revision of the system of taxation and a commercial treaty with France, and to parliamentary reform. In the former case, it is interesting to note that the tea duty was lowered from 119 per cent to 12 per cent, the loss being balanced by an increased window tax.

His war policy was not so successful. The French Revolution, followed later by the

rise of Napoleon Buonaparte eventually led to war. Coalitions with continental powers repeatedly broke down, feeling ran high in England, part of the navy mutinied, and in Ireland, a rebellion that had to be crushed was finally settled by the union of the two countries in 1800. Created mainly by the general atmosphere of unrest, opposition to his policy caused Pitt's resignation in 1801. He was called to office again in 1804 but his health was failing and he died in 1806 with his country left to face alone the threat of French domination.

Pitt undoubtedly did a great service to England. Although coldly aloof by nature and never really loved, he was an inspired leader and owed his strength to the confidence of the great body of English people. At times he was strangely inconsistent, for, although he seemed to be indifferent to the sufferings of the poor, he warmly supported Wilberforce in his fight for the slaves. His leadership, however, restored to England the world prestige that she had lost and his policy did much towards the consolidation of India, Canada, Australia and the West Indies. Statesmanship was the field of his greatest successes and whether in debate, tactics or organisation he stood supreme above his fellows.

BEACONSFIELD, BENJAMIN DISRAELI, EARL OF (1804-1881), probably the most baffling personality amongst the statesmen of the Victorian age, a Londoner by birth and a descendant of aristocratic Jewish stock. Although baptised in the English Church and unquestionably zealous on behalf of his country, he remained in every aspect, unchangeably, a Jew.

Educated privately, he was intended for the law but he was temperamentally unfitted for the profession and after some early vicissitudes in stocks and in a journalistic endeavour, he made a momentous entry into literature by publishing a novel, *Vivian Grey*, marked by its witty dialogue and inclusion of certain figures in society very thinly veiled.

The usual tour of the Continent of the smart young man, followed by a later one in the year 1829 to the country of his ancestors, provided him with a wealth of adventurous and romantic experiences. These had a great effect on his later life and his support of Turkey, his recognition of the importance of the Suez Canal and his deep pride in his Jewish ancestry are in no small way indebted to his travels. After his return, he published, in 1832, a thoughtful novel, *Contarini Fleming*, and in the meantime several other brilliant satires, *Ixion*, *The Infernal Marriage* and *Popinilla*. When he eventually turned to politics, several remarkable pamphlets came from his pen in the course of his efforts at election, *The Rummymede Letters*, published in *The Times*, attacking the Whig government, *A Vindication of the English Constitution and the Spirit of Whiggism*. Finally, after apparently wavering in his inclinations between Whig and Tory, he was elected as a conservative member for Maidstone.

His first speech in 1837 was laughed down; the young dandy with his extravagant similes savoured too much of affectation to please the House, but Disraeli soon mastered the trick of parliamentary conduct and by his independence and his command of facts and figures quickly rose to prominence. He stood out as a champion of his native land and, proclaiming the old landed aristocracy, an influential Church and the protection of the labouring classes from exploitation by wealthy manufacturers, he attacked the prudent conservatism of Sir Robert Peel. Three famous works published from the year 1844 onwards give an indication of his attitude, *Sybil*, dealing with the Chartist movement and the "Hungry Forties;" *Coningsby*, with its satire of public characters, and *Tancred*, relating to the impotence of the Church and English politics. When a disastrous harvest eventually forced the repeal of the Corn Laws, Disraeli assailed the government with all the force at his command. In a torrent of invective he declared that the conservative

policy was an organised hypocrisy and he wittily said of the prime minister that he had "caught the Whigs bathing and walked away with their clothes." The conservative party was now irretrievably split and with the Liberals in power from 1846-1852, Disraeli soon saw that his old dream of "estates of the realm," that is, of voting power remaining in the hands of certain professions and standings only, would not be tolerated, and when the opportunity came in Lord Derby's term of office, he surrendered his feelings and presented his great Reform Bill of 1867, thereby increasing enormously the mass of voters.

With the resignation of Lord Derby, he became prime minister at the age of 64 and in two periods he completely restored the prestige of conservatism. Amongst many notable acts were twenty measures for the improvement of health and industry passed with the aid of Lord Shaftesbury; the purchase of 177,000 shares in the Suez Canal from the khedive of Egypt; the addition of the island of Cyprus to the Empire, and the title of Empress of India added to the royal style of Queen Victoria, thereby giving Indian princes a personal bond with England.

On his resignation from parliament in 1880, he retired from public life and beyond a few appearances in the House of Lords, where he made several memorable speeches, he passed his time at his estate at Hughenden in Buckinghamshire. Before he died, two other books were published, *Lothair*, in 1870 and *Endymion*, a book of memories, in 1880.

Of the value of Lord Beaconsfield's achievements to posterity no one can yet give a definite estimate. Many of his schemes were regarded as fantastic and unpractical by his opponents; they lacked the solidity that appealed to the English mind. His feeling for England was that of a very earnest student rather than of a native, and brilliant and astute though he was, to many, his attitude was too theatrical for his work ever to stand the test of time.

GLADSTONE, WILLIAM EWART (1809-1898), great politician and orator of the nineteenth century.

Of the long line of English public men, it is noticeable that the leading spirits have become outstanding mainly on account of a rare form of genius,—Walpole in his management of parliaments, Fox in his instinct for debate, Burke in his grandeur of mind, Pitt in his mastery over his followers—but of them all, William Ewart Gladstone will ever remain second to none for a combination of remarkable powers in which intellect and physique, range of genius, character and achievement all came together in the highest degree.

He was a Liverpool man of Scottish parentage and from his early days was obviously no ordinary boy. At Eton his sterling character was a strong influence and at Oxford University he reached great heights both as a student and as a public speaker. His first inclinations were for the Church but his father persuaded him to take up politics and accordingly, in 1833, he took his first seat in the House of Commons as a Conservative member for Newark. Marked ability in dealing with colonial questions soon brought him an appointment as under-secretary for the colonies but with the government out of office in 1835, he turned to study and the publication of his well-known work, *The State in its Relation with the Church*. In 1841, as vice-president of the Board of Trade, an unfamiliar task was set before him but he entered into it with characteristic zeal, gaining experience that prepared the way for his later successes as an administrator and also weakened his faith in "protection."

At the age of thirty-six he was a remarkable figure in the House. His erect and dignified bearing, his flashing eyes and his voice of incomparable flexibility and strength commanded the attention of all. He had a mastery of his subject and combined with it a gift for persuading and inspiring his hearers. Though vehement at times, easy self-command was always at his service and

on many occasions, when speaking in the open air great crowds that threatened to become disorderly were charmed into silence. His physique, too, was astonishing; sixteen hours a day of arduous labour was a regular habit. Lord Morley reveals him at that time as possessing, "Those incomparable physical gifts which seemed to encase a soul of fire in a frame of pliant steel."

He was colonial secretary when the Corn Laws were repealed and, as time advanced, he leaned more and more towards Liberalism. In the year 1852, in Lord Derby's government, in one of the greatest unpremeditated speeches ever made, he shattered Disraeli's budget, and disclosed his genius for finance. His opportunity came when he was appointed chancellor of the exchequer in the ministry of Lord Aberdeen, and in his famous budget of 1853, completely upset prevailing ideas by sweeping away 140 duties and diminishing 150 others. After a period without office he returned, in 1859, with Lord Palmerston and then followed fifteen years of brilliant effort. In seven successive great budgets he reduced tax after tax but still was able to announce a surplus at the end of each financial year.

When the question of the franchise arose, he maintained that the power of voting was the moral right of every Englishman and attacked Disraeli's peculiar notions at every point. In the year 1867, Gladstone became leader of the Liberal party and although he promised to repeal the income tax, then reduced to threepence, he was defeated on a measure affecting the Irish Church.

Disappointed, he contemplated retiring, but when war seemed imminent with Russia following upon savage fighting in the Balkans, he was stirred into action. He roused the whole country by his famous Midlothian campaign in which he was the first statesman to bid for a finer and truer form of national duty than that conceived by the old diplomacy. His plea for dignity and true greatness swept away the conservatives and he began his second ministry, 1880-1885.

Grave difficulties in Egypt and in Ireland made his government insecure and his declaration in favour of Home Rule strengthened his opponents. A third ministry in 1886 was defeated on this question and a fourth begun in 1892 ended in 1894 owing to his staunch determination to keep down expenditure on armaments.

Gladstone was by now an old man and his eyesight was failing. He still retained his marvellous strength and at the age of eighty could walk to the top of Snowdon. He finally retired in 1895, delivered one last great speech denouncing the Armenian atrocities and spent the rest of his days on his estate at Hawarden.

His death was the signal for world wide mourning and a great procession followed his body to the grave in Westminster Abbey. As Lord Salisbury said, "A great Christian statesman," had passed away and the country had lost the most brilliant intellect ever devoted to the public service since parliamentary government began.

**SPURGEON, CHARLES HADDON** (1834-1892), a modern Nonconformist preacher of remarkable powers, was born at Kelvedon, Essex. He was the son of an Independent minister and after being educated at Chelmsford and Maidstone, became temporarily an usher in a school at Newmarket. In the year 1851, he joined the Baptist denomination and as a youth of eighteen was pastor at the chapel at Waterbeach. Here his extraordinary appeal to his congregations soon resulted in a call to New Park Street Chapel, Southwark, where he quickly aroused tremendous enthusiasm. The building overflowed with followers and though efforts were made to accommodate them in larger premises, crowds still waited in vain at the door. Finally, in the year 1861, the huge Metropolitan Tabernacle was opened for him in Newington Causeway, where he preached regularly on Sundays and Thursdays until his retirement.

Somewhat eccentric in manner, Spurgeon appealed to the conscience through the

emotions and his outstanding gift of homely speech enlivened by flashes of unconventional humour made him the most popular preacher of the day. He taught a Calvinistic doctrine and though with the advancing years, the narrowness began to be at variance with the greater part of the evangelical bodies, he would not swerve from his beliefs. Finally, disapproving of modern biblical criticism, he withdrew, in the year 1887, from the Baptist Union and five years later he died at Meutone.

Besides his powers of oratory, Spurgeon's literary works were tremendously popular. Written in the downright style of his speech, his sermons sold in thousands, the collection of them in fifty volumes being known as *The Tabernacle Pulpit*. Other equally well-known publications were his *John Ploughman's Talks* and a magazine entitled *The Sword and Trowel*.

His further activities included the founding of a college for Baptist ministers, an orphanage at Stockwell and a number of almshouses.

**READING, RUFUS DANIEL ISAACS,** 1st MARQUIS OF (1860-1930), provides a further example of the rise of a brilliant advocate of modern times to an exalted position in public affairs. Although fashioned in a mould quite opposed to that of Lord Birkenhead, his mastery of forensic oratory was unsurpassed and few could equal his persuasive powers when addressing a stubborn jury.

Born in London, he was educated privately, and after running away to sea at the age of fourteen he returned to become a member of the Stock Exchange. Failing to make progress he turned to law, was called to the bar in 1887 and began a career of immediate and unbroken success especially in commercial cases.

In the year 1904, he entered parliament as a Liberal member for Reading. Of his depth of understanding, his humanity and his skill in handling complex problems there was soon little doubt, although as an





[Photo : E. H. Gooch, Ltd.]  
EARL OF BEACONSFIELD, 1804-1881



[Photo : Ritschgitz.]  
WILLIAM EWART GLADSTONE, 1809-1898



[Photo : E. H. Gooch, Ltd.]  
EARL OF BIRKENHEAD, 1872-1930



[Photo : E. H. Gooch, Ltd.]  
MARQUIS OF READING, 1860-1930

effective speaker in the House of Commons he was a failure. His legal manner did not impress members well hardened to public speeches and he could not stimulate enthusiasm in the policy of his party. However, his own followers were well aware of his qualities and he became attorney general in 1910 and a cabinet minister in 1912. As lord chief justice and Baron Reading of Erleigh in 1913 he became famous for the excellence of his judgements.

During the great war he skilfully preserved the finances of the country, acting in the U.S.A. as special envoy and high commissioner and in 1916 he was created viscount for his services, to be followed in 1917 by the award of earl.

In the year 1921, Lord Reading was sent to India as viceroy and for five years he steered the country safely through some of the most difficult periods in her history. The Swaraj movement that was directed against the proposed step towards self-government, the passive resistance of the famous Mahatma Gandhi to British trade and government, the intense resentment that arose over the treatment of Indians in other parts of the Empire and the Punjab rebellion, produced crises of vital significance.

Finally, after a life of great endeavour and crowned with honour, he retired at the age of sixty-six, receiving the title of Marquess as the last token of the nation's gratitude.

BIRKENHEAD, FREDERICK EDWIN SMITH, 1ST EARL OF (1872-1930), may be considered as one of the best exponents of the modern school of forensic oratory and although the time has not yet come for a considered estimate of his achievements, many people in the country still speak with the greatest admiration of the fluent, telling flow of words, the snap and fire of the repartee and the remorseless piling up of facts that marked the genius of the famous F. E. Smith.

He was born at Birkenhead and was educated at the local grammar school and

then at Oxford University where he greatly distinguished himself in the study of law, gained a reputation as an audacious speaker and was president of the Union. After a period as a university lecturer he was called to the bar and rapidly developed a considerable practice at Liverpool.

Turning to politics, he greatly impressed Joseph Chamberlain in a public speech on behalf of the conservative cause and in 1906 was elected member for the Walton division of Liverpool. The brilliant mockery of his maiden speech from the opposition benches of the House made his reputation and his rise was extraordinarily rapid. On the retirement of Chamberlain, Smith was the most outstanding exponent of conservatism and in the art of debate the famous David Lloyd George found him a worthy foe.

In the organisation of Ulster during the Irish troubles, Lord Carson found in him an able lieutenant and when the great war broke out he became controller of the Press Bureau and later went to the western front as an eye-witness with the Indian Corps. Recalled from France in 1915, he became solicitor general in the coalition government, and then attorney general, receiving the honour of knighthood for his services. In 1918, he was offered the lord chancellorship and was raised to the peerage, firstly as Baron in 1919, then Viscount in 1921 and Earl in 1922.

Under the Baldwin ministry of 1924, Lord Birkenhead was appointed secretary of state for India but in 1928 he resigned, to take up various commercial appointments.

Besides his work in law and as a public man, Lord Birkenhead has gained a considerable reputation in the world of letters. He wrote extensively on law and published many other volumes including collections of speeches, lives of contemporary personalities and famous trials in history.

As a speaker, he will long be remembered for his dual personality for the quiet, dispassionate, deadly cross-examiner of the legal world was a character apart from the brilliant debater of the House of Commons.

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# **DESIGNS FOR PROGRAMME COVERS AND POSTERS FOR NOTABLE OCCASIONS**

The following Designs were specially prepared by older Pupils for use in connection with the preceding Article, SPEECHES FOR NOTABLE OCCASIONS.

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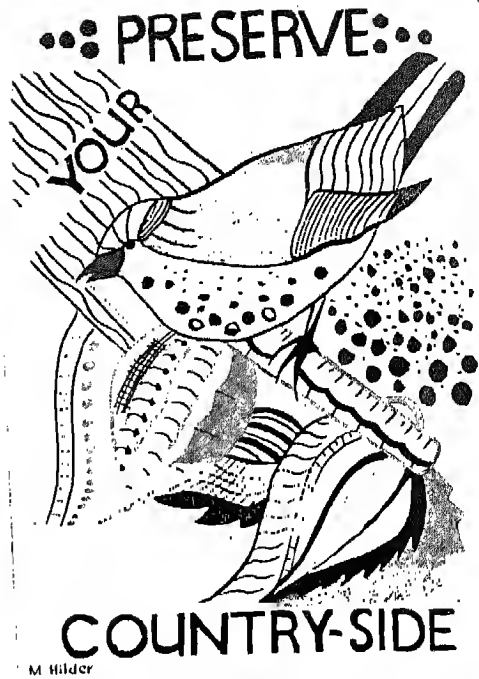


PLATE I  
PRESERVATION OF THE COUNTRYSIDE

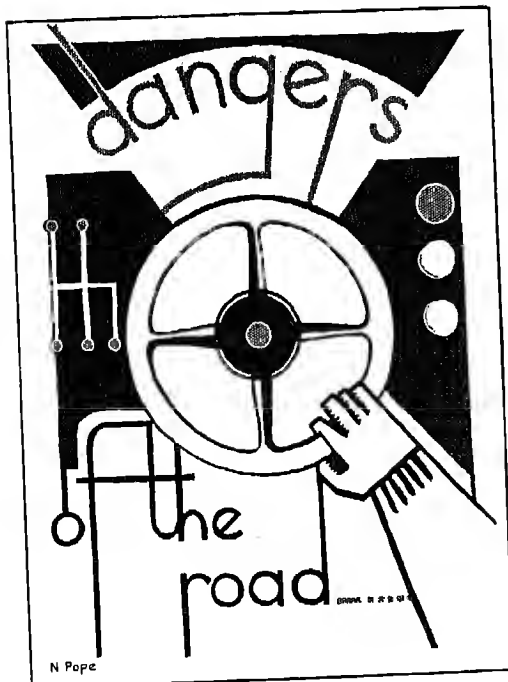
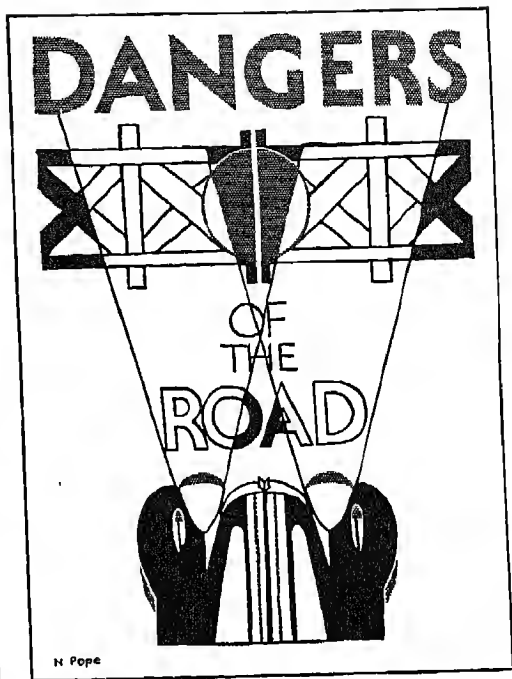
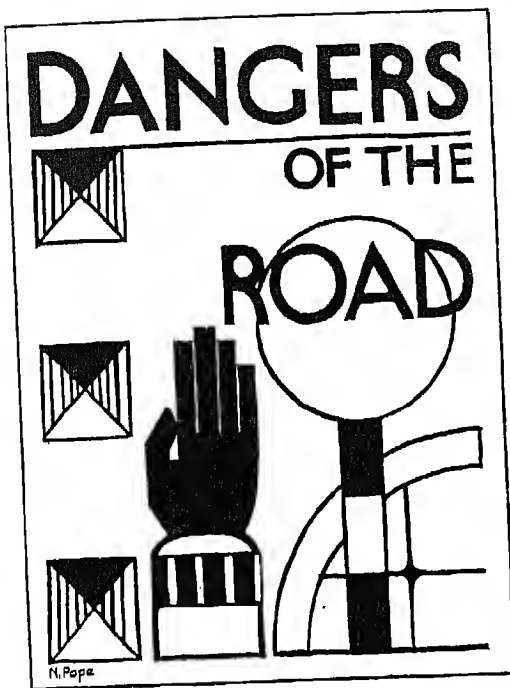
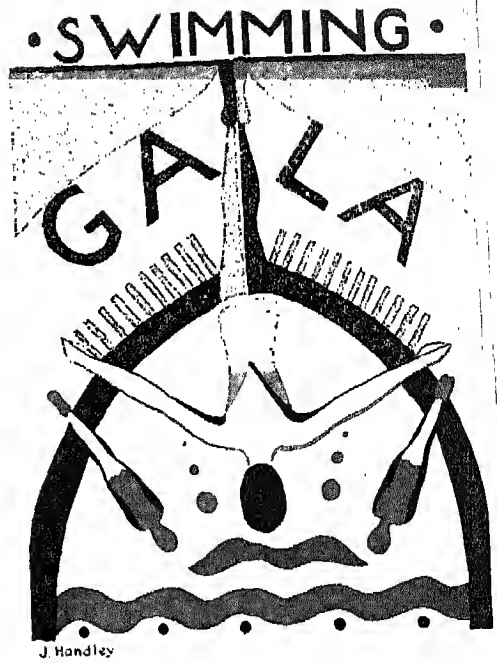


PLATE II  
DANGERS OF THE ROAD



N. Pope



J. Handley



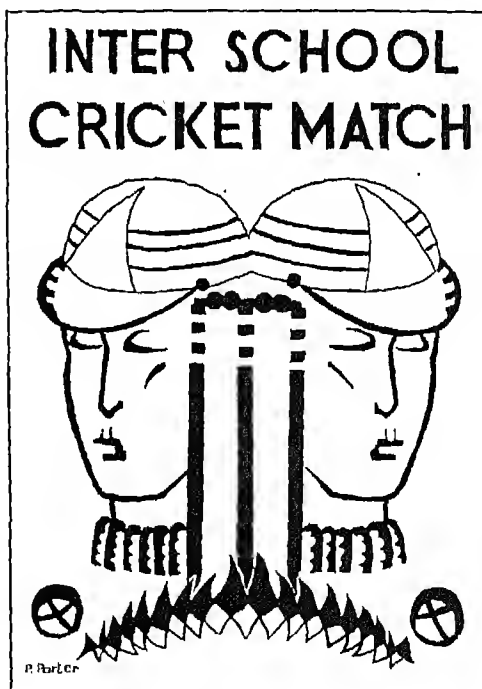
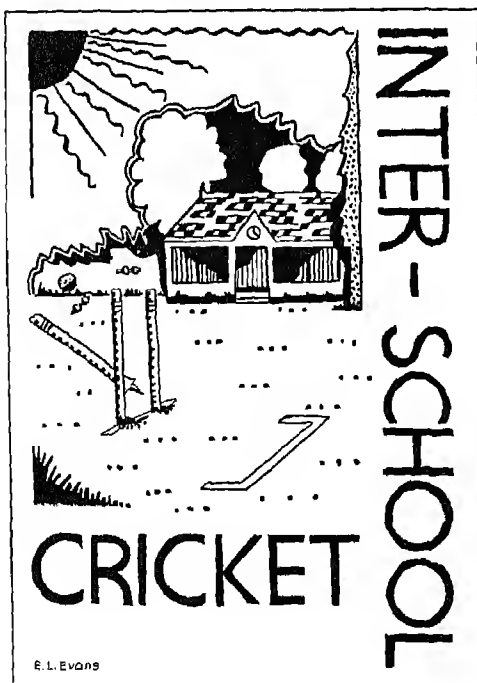
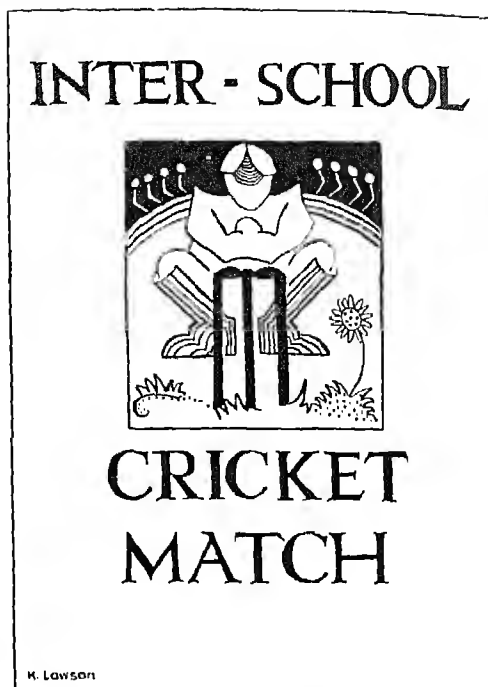
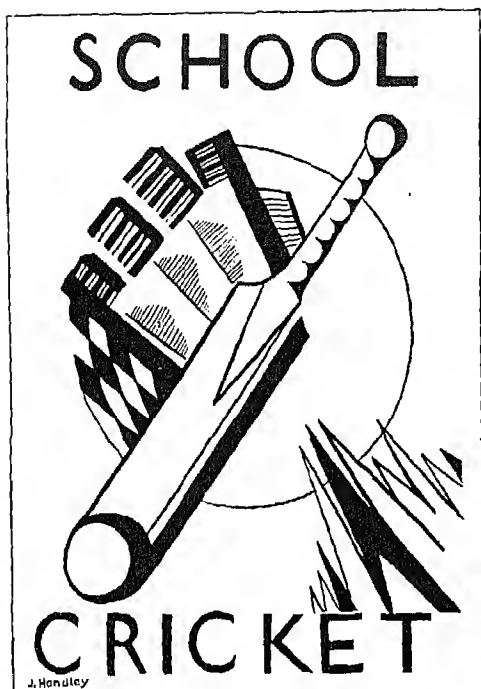
J. Handley



N. Pope



PLATE IV  
SWIMMING GALA





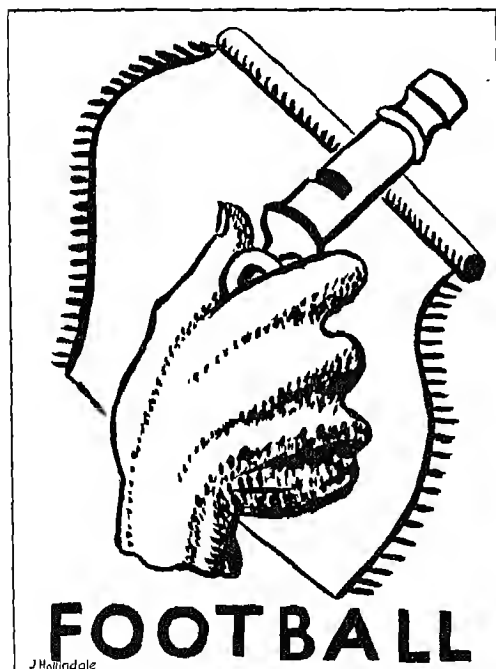
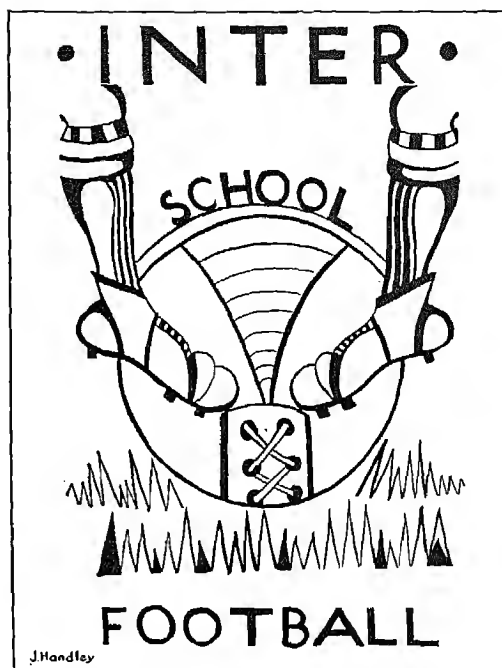
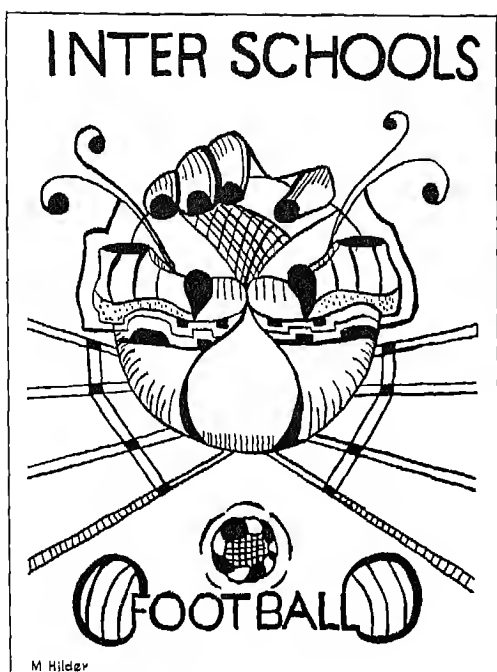


PLATE VI  
FOOTBALL

# SPORTS · DAY 1937



## PROGRAMME

P. Messenger

# SPORTS DAY



## PROGRAMME

P. Porter

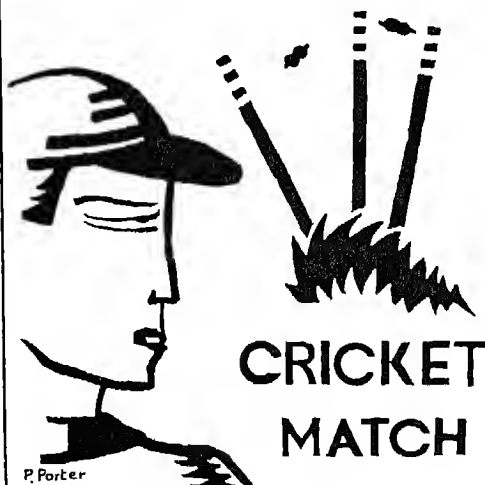


# SPORTS DAY

## PROGRAMME

P. Porter

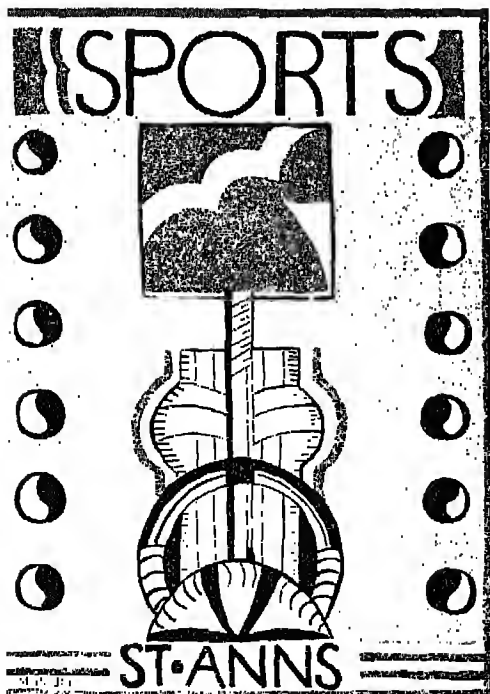
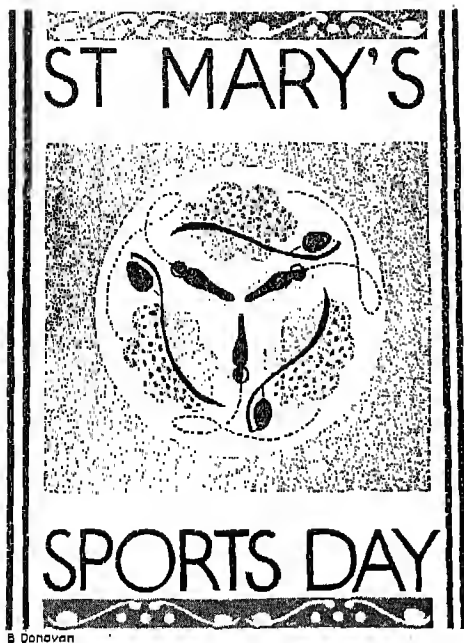
# INTER SCHOOL



## CRICKET MATCH

P. Porter

PLATE VII  
SPORTS DAY



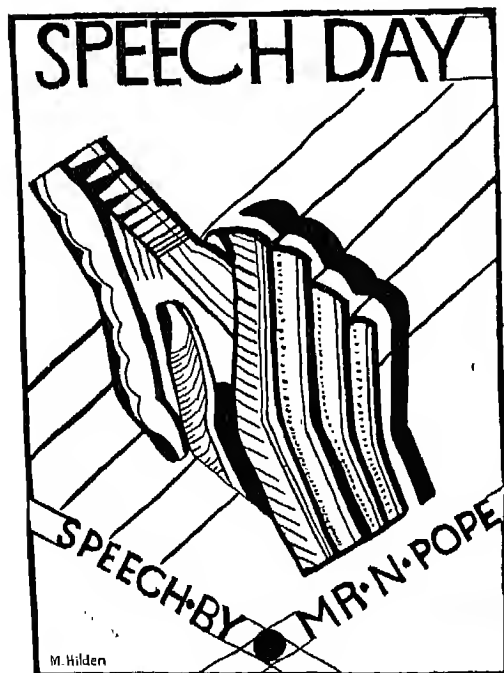
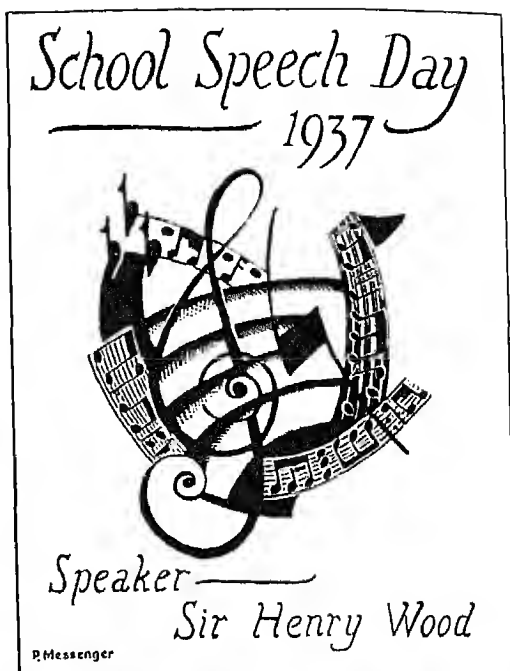


PLATE IX  
SPEECH DAY

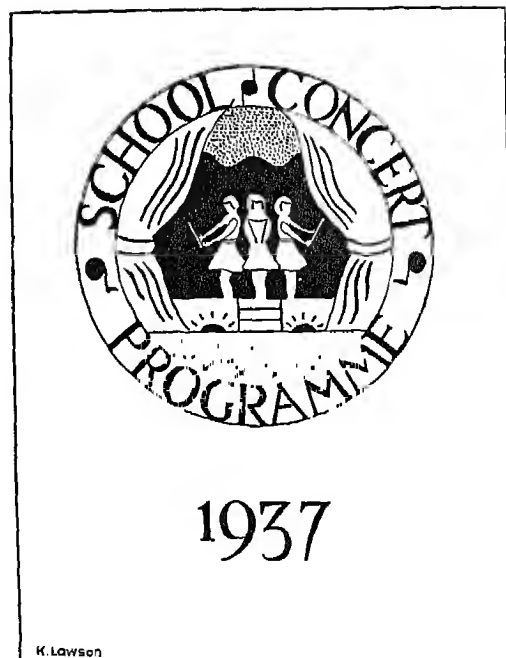
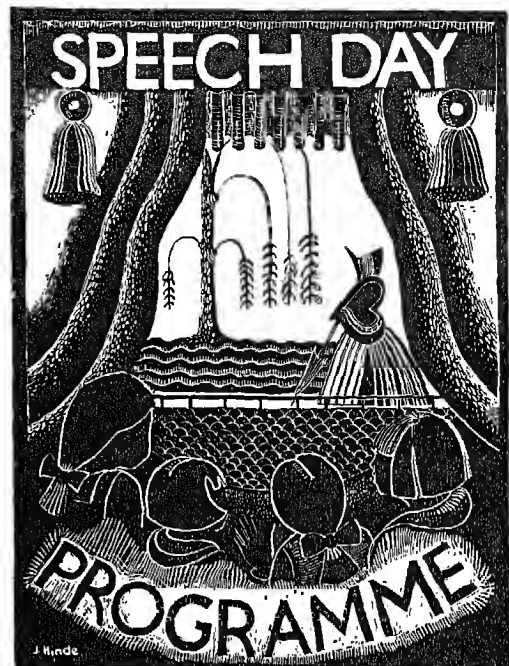
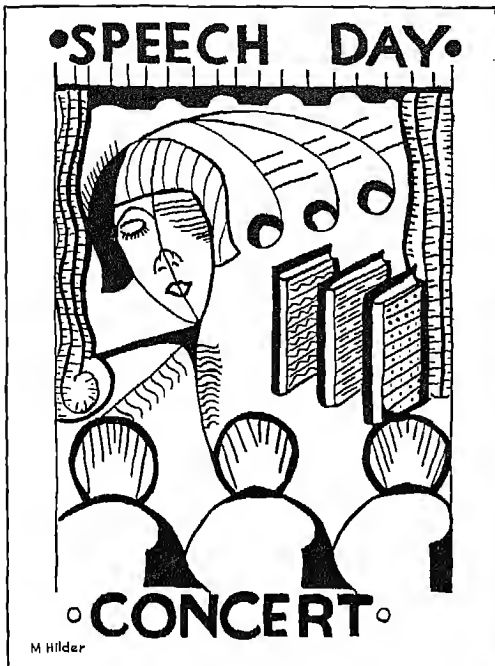


PLATE X  
SPEECH DAY



# LEATHERCRAFT

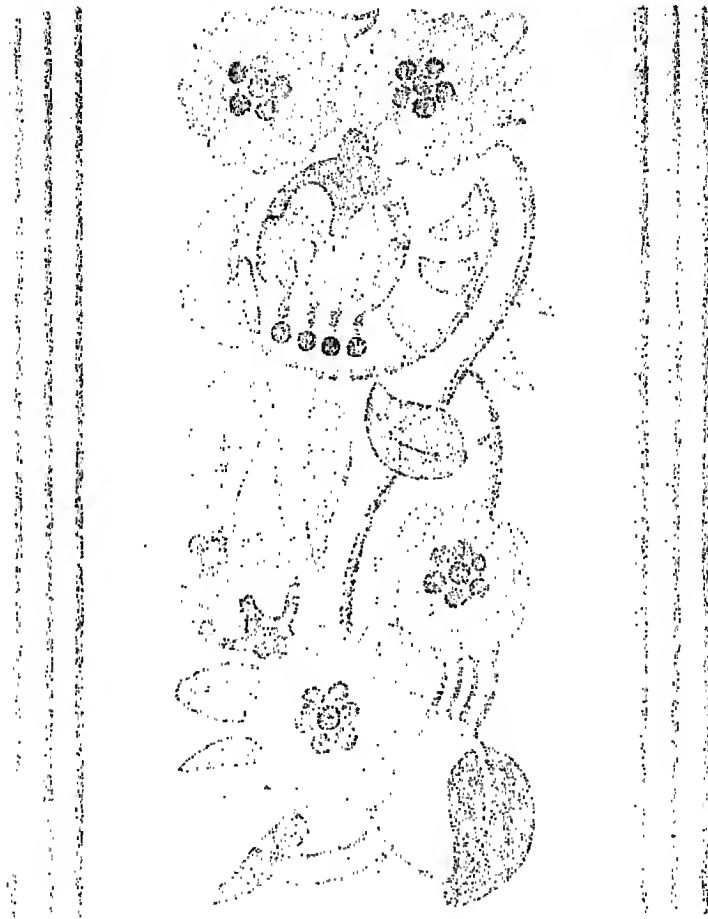
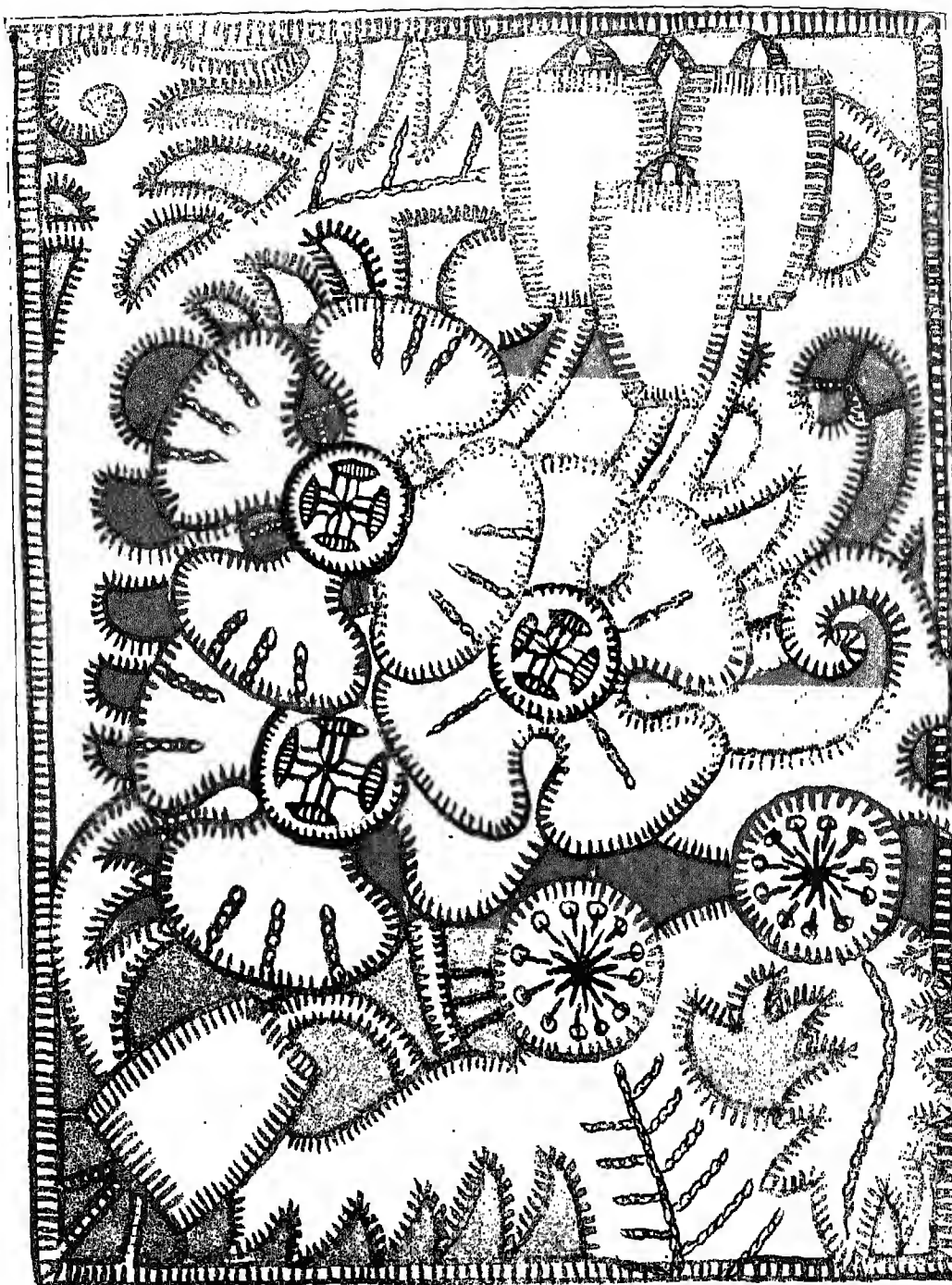


PLATE XII

BOOK COVER WITH DESIGN BASED ON THE WILD ROSE



# PLATE XIII

## DESIGN FOR EMBROIDERY BASED ON THE POPPY

The edges of the pattern are buttonholed and the background spaces are cut away. The whole may be lined with a contrasting colour.



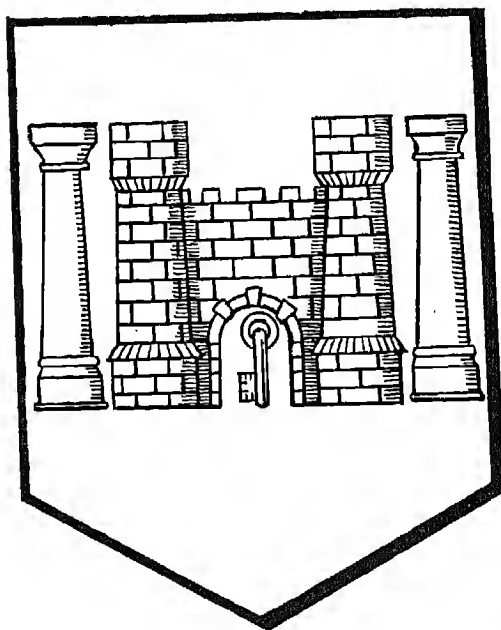
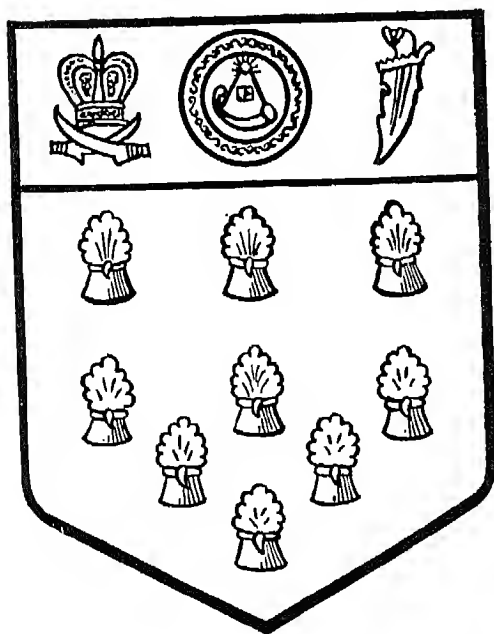
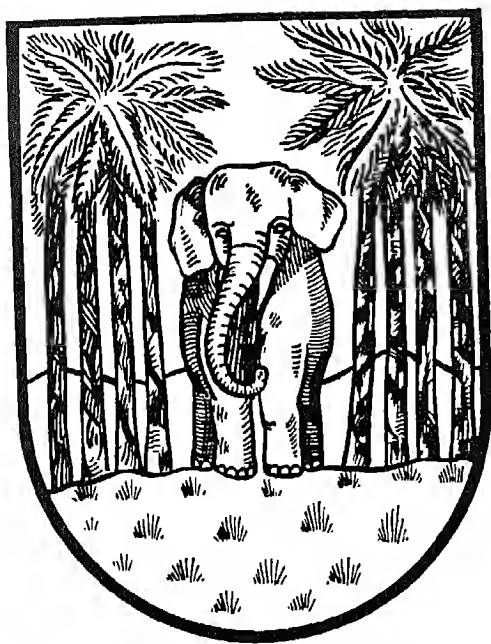
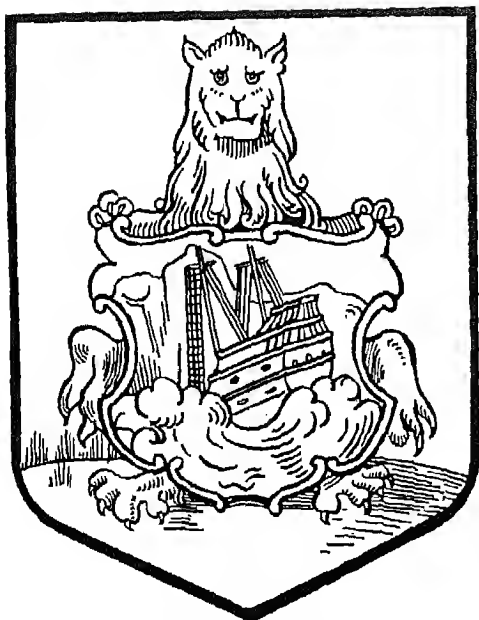


PLATE XIV  
PUBLIC ARMS

CEYLON  
MALAY STATES

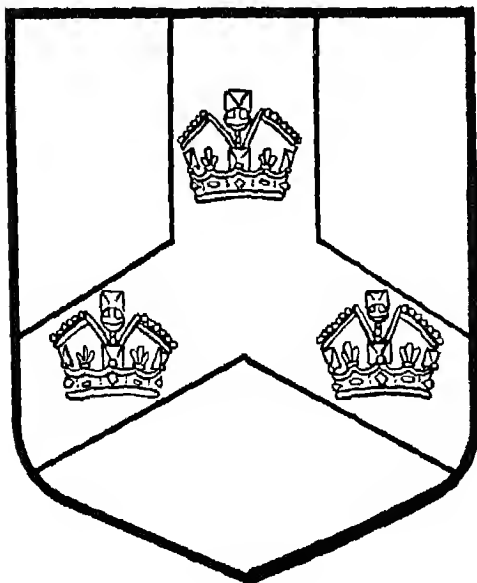
BURMA  
GIBRALTAR



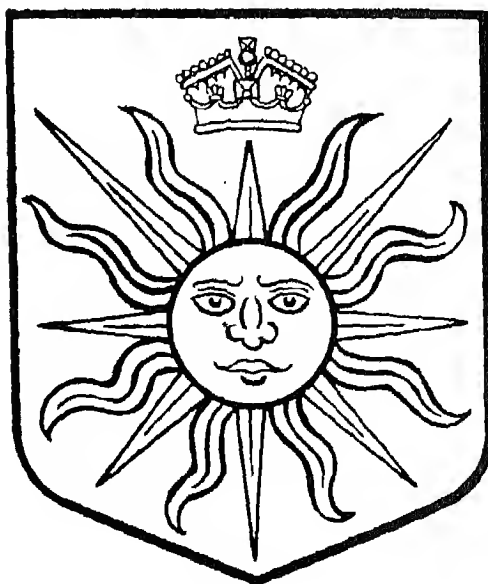
QUO · FATA · FERUNT



PAX · ET · JUSTITIA



THE BERMUDAS  
STRAITS SETTLEMENTS



ST. VINCENT  
EAST AFRICA PROTECTORATE

PLATE XV  
PUBLIC ARMS

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Illustration for *The Ancient Mariner* (See page 223)

